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ZURO'S GENIUS DOMINATES GREAT AIDA PRODUCTION AT AUDITORIUM

From the Standpoint of Artistic Efficiency and Uniformity of Ensemble This Was the Finest Presentation of Verdi's Wonderful Egyptian Music Drama Ever Witnessed in San Francisco. Johanna Gadski Scores Immense Triumph in Leading Role, and Julia Claussen's Voice and Histrionic Power Find Justified Recognition. Zuro Received Tremendous Ovation

By ALFRED METZGER

Although the production of Aida, originally intended for open-air presentation, met with an extraordinary succession of reverses in regard to inclement weather, the final production in the Civic Auditorium justifies one in assuming that the interest of the public is sufficient to predict the eventual victory of open-air operatic pageants for California. Indeed the unusual weather conditions which brought rain to San Francisco at a time when for sixty-seven years California enjoyed the finest weather of the season actually arouse a sentiment of humor among people when the subject is mentioned. So the Pacific Coast Musical Review, which has for a number of years advocated the encouragement of open-air music festivals, does not permit itself to be discouraged by a freak of nature which this time upset all calculations. A people that rebuilds its city after an enormous earthquake and fire, that patronizes an open-air Greek Theatre after many disappointments in the way of heat or rain, that continues to give open-air Christmas concerts after cold spells, that crowds a huge auditorium after numerous postponements of a musical event, and that does not permit anything to discourage it, no matter what obstacles are put in the way, will surely not be discouraged because once in sixty-seven years it rained during a season that, by all the rules of weather conditions ,should be ideal.

The only question that had to be decided was as to whether or not the public really cared enough for open-air operatic productions to contribute sufficient of its patronage to justify the immense outlay necessary to defray the expenses of such a tremendous enterprise. And it was certainly proved to even the most skeptical that this open-air operatic pageant of Aida would have resulted in an attendance that would have filled every seat in the huge Ewing Field had the event been at all like the three evenings at the beginning of the week scheduled for the performance. The interest was even sufficient to bring a record crowd to the large Civic Auditorium with its seating capacity of nearly ten thousand people. There are reports that two thousand people were turned away last Tuesday evening, October 4th. The only question that will have to be solved in the future is to make contracts with artists in such a manner that their services may be depended upon in case a postponement on account of inclement weather becomes necessary, that expenses will have to be kept within such a limit that a subsequent indoor performance will not become a financial loss, that two sets of tickets will have to be printed so that a large portion of the audiences, such as those purchasing the highest-priced seats, will know where they will sit in case the performances should have to be shifted to an indoor auditorium. If the attraction is big enough, the audience will be sufficiently large to justify its presentation indoors. All plans will have to be made so that a subsequent indoor production can be made without too great trouble, and without change in the plans of spectacular presentation. To a really clever manager all this is possible. So the Pacific Coast Musical Review is not discouraged by the difficulties that made this first attempt at an open-air operatic pageant impossible.

We were truly astounded at the smoothness, completeness and artistic efficiency and bigness of the Aida performance at the Civic Auditorium last Tuesday evening. And, to tell the truth, we did not particularly mind whether the performance was given at all, after the open-air possibilities were found wanting, had it not been for the great opportunity it afforded Josiah Zuro to exhibit his remarkable artistic executive faculties. Being a young man, practically at the threshold of a brilliant career, Mr. Zuro was confronted with an opportunity that presents itself but rarely in a lifetime to anyone to whom public triumphs mean so much. It would have been a pity had Mr. Zuro, after three months of the most harrowing work and trouble that can come to anyone active in musical endeavors, been obliged to forego this immense chance of proving that he can make good in an emergency. Mme. Gadski, in a conversation with the writer, admitted that her willingness to forego a New York engagement and stay here was principally influenced by her desire to assist in giving Mr. Zuro, in whom she saw unusual talent and energy, this chance to better himself in the musical world. Mr. Zuro is one of this paper's "protegees." From the first time that we saw him direct the forces of the Bevani Opera Company we knew that he was destined to play an important role in the musical annals of America. We were not surprised at the immense ovation he received from ten thousand people last Tuesday. We would have been surprised if such had not been the case.

JOSIAH ZURO
The Brilliant Young Operatic Conductor Who Created a Sensation With His Astounding Executive Genius in Directing Aida at the Auditorium

Only those familiar with the almost insurmountable conditions that precede the preparation of an enterprise of this kind can realize the enormity of the work that was on Mr. Zuro's shoulders. The training of a chorus of two hundred and fifty untrained voices in itself was a task not to be lightly regarded. And that chorus really did itself and the conductor very proud indeed. It was the best chorus, barring none, that we have ever heard during a grand operatic production. With the orchestra of one hundred musicians and a brass band of forty playing at full force the voices of the chorus could be heard. This is marvelous, for, as a rule, amateur voices are greatly reduced in volume. The precision of attack, the sudden ending of fortissimo passages, the occasional pianissimo effects and the frequent artistic phrasing were all matters for deep wonderment to one who has heard experienced professional choruses prove themselves unable to cope with these difficulties. There was an enthusiasm and artistic dependability noticeable in this Aida chorus which ought to make San Francisco exceedingly proud in the knowledge that such young men and women form a part of its citizenship. All honor to the chorus and its truly able conductor.

From the musical director's standpoint it would be impossible to imagine a finer performance of Aida than the one given under Mr. Zuro's guidance. It was inspiring to watch him direct an orchestra of one hundred men, a chorus of two hundred and fifty, a cast of eight distinguished artists, a ballet of fifty or more, and a band of forty musicians—nearly five hundred people in all—with a precision as if only one person was to be looked after. There were no noticeable hitches; the climaxes were brought out with telling force; the intonation of the orchestra was superb and the phrasing was uniform. It was a great task splendidly fulfilled. The orchestra was excellent. It was in every respect as splendid an organization as the San Francisco Symphony Orchestra; many, if not all, of its members formed some of the hundred musicians employed. The tone quality was smooth and pleasing, the precision delightful, the brass never drowning any other group and the force never obscuring the vocalists. And mind, all of this was accomplished in an auditorium notoriously lacking in the finer essentials of acoustic properties. What could be done in this auditorium if the acoustics were improved!

Gadski was the only artist in the cast who could be distinctly heard as to voice quality and volume from the first time she appeared on the stage. All the other artists had to "find" themselves, before they could be valued at their true merit. Every one of the singers seemed to reveal only half of their voices when they first appeared on the stage. This possibly was due to nervousness. Gadski was at her best. Her big, ringing voice brought out the vocal beauties of the score in effective emphasis. Her interpretation was delightful to the ears of those who know the score and realize its dramatic possibilities. She could sing forth with power and fervor at one time, and with tenderness and sweetness at another. She revealed the character of this dusky beauty in all its human ramifications, and the scene in the tomb was never heard with finer adherance to the niceties of the role than Mme. Gadski gave it. Both as singer and as actress she proved

(Continued on Page 3)

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FIFTEENTH YEAR.

ZURO'S GENIUS DOMINATES GREAT AIDA PRODUCTION AT AUDITORIUM

(Continued from Page 1)

herself a thorough mistress of the art, as she has proven herself to us so many times before.

Julia Claussen also distinguished herself with the artistic evenness of her performance. Her mellow, pliant contralto voice, of rather a lyric than dramatic quality, was simply exquisite to hear Her intense dramatic ability had ample opportunity to assert itself. In the Nile scene she rose to heights that no artist whom we know could have surpassed, and but few could have equalled. Her regal appearance, her dignified deportment, her impressive personality and her absolute submersion into the role combined to make her performance a most memorable one.

We have heard all the artists in the cast before, with the exception of Leone Zinovieff. And the success of his impersonation of Rhadames justified his inclusion in a cast of such distinguished artists. He exhibited a tenor voice of dramatic dimensions and of a timbre extraordinarily smooth and flexible. He never permitted himself to shout, as is so common among operatic tenors of the Italian school, but he phrased his part with a nicety and artistic elegance that was decidedly refreshing. This perfectly proper adherence to pure artistic principles exhibited his voice in rather a smaller volume than it actually possesses, because of the faulty acoustic properties of the Auditorium, which have a tendency to reduce the volume of any musical organ, be it instrumental or vocal. But throughout the performance Zinovieff was the artist from head to foot, and never resorted to any illegitimate tricks of the average opera singer. He sang with ease, intelligence, artistic coloring and lyric beauty. Because of his strict adherence to musical principles he seemed to occasionally fall short in dramatic intensity. However, we consider Zinovieff one of the finest impersonators of the role of Rhadames whom we have ever heard.

We expected rather more of Clarence Whitehill than he gave us as Amonasro on this occasion, and we realize that he is a greater artist than he showed himself to be. We consider him one of the truly great baritones on the operatic stage today. His voice is of a singularly smooth and pliant quality and possesses sufficient volume and force to carry easily to any part of the house. It also is used with exquisite artistic taste and its warmth can not help but delight. On this occasion it did not always reveal its fine volume, and some of the most intense dramatic moments were not taken advantage of by this otherwise splendid artist. It was rather a genteel savage king that Mr. Whitehill gave or at least so it appeared to the writer. Here, too, it must be added that the acoustic defects of the Auditorium may have interferred.

Italo Picchi, as the High Priest occasionally exhibited a round, ringing basso. G. Marcellini as the King was the one miscast artist in the opera. Whatever he may be, he is not a basso. Aristide Neri as the Messenger could not be heard. Anita Young did her share of the performance remarkably well. Her voice, although used behind the scenes, was heard clearly and easily, her intonation was accurate, her phrasing delightful and her declamatory style decidedly impressive. She is deserving of much prase.

This concludes whatever may be said of the cast. But there are in the presentation of such a huge enterprise people connected with it whose names are not well known and whose work is done in obscurity. Nevertheless, without them the production would have been impossible. Among these is Michael Williams, director of publicity, who did such wonderful work in the newspapers, and upon whose shoulders the entire responsibility of the final fateful days of the performance rested. Indeed, had it not been for Mr. Williams' energy and almost unbelievable tenacity, we hardly think that this production at the Civic Auditorium had been possible. His little speech on the evening of the performance was very clever and skillful, and his entire connection with the affair breathed energetic zeal and undiscourageable enthusiasm. The final days of the publicity campaign were marvels of inventive genius and originality. Not too much credit can be given Mr. Williams.

Albert Elkus was the assistant director and chorus leader. His inborn musicianship contributed greatly to the "easing" of Mr. Zuro's burdens. John Gercovich as manager of the chorus also proved himself invaluable. Anita Peters Wright did wonders with the ballet, and the young ladies who took part in the dancing are entitled to hearty commendation for their excellent work. Mercedes Gilson proved to be a charming and nimble solo dancer. She made an excellent impression. Last, but by no means least, comes Arturo Spelta, the able stage director, who accomplished the almost impossible on the evening of the performance by handling the big crowds on the stage with ease and certainty.

PIANISTS AGREE WITH MUSICAL REVIEW.

After the appearance of the Musical Review's criticism about the Paderewski concerts we were surprised to find that so many resident pianists agreed with us. the telephone was busy on Saturday and Monday with messages complimenting us for our attitude. These verbal messages from well known musicians were supplemented later by letters. We will quote from two of these letters, but refrain from mentioning the names of the writers, as we do not know whether they would like us to use these extracts. We merely publish these opinions to show that we are not alone in our dislike for inartistic effects.

One of the two writers says: "I can not refrain from saying a word about that fearless article you wrote about Paderewski. I read it just before going to his recital on Saturday afternoon, and he proved every word you wrote. That habit of striking those harsh, heavy chords has grown on him, but they say, 'We are never too old to learn,' and I think, with you, that it would add 100 per cent to our enjoyment in listening to him, if he would omit it."

The other writer says: "Your article in the Musical Review of September 30th relative to the Paderewski concert was very gratifying to me. I heard the concert in Oakland, but hesitated to express myself when others were so enthusiastic. Much of the playing was beautifully done, showing the artist's perfect command of the instrument, and yet there was much that appeared to me as exaggerated effects rather than an intelligent exposition of music, or a considerate interpretation of the composers' ideas."

ORCHESTRAS IN PLENTY.

And Now There Will Be Another Orchestra in San Francisco, if Newspaper Reports are to Be Relied On.

(From the San Francisco Chronicle)

Nicolai Sokoloff is no longer conductor of the Philharmonic Orchestra, and the series of concerts under his baton, beginning November 23, will not be given by that organization. However, the concerts will be under the financial backing of Mrs. John B. Casserly and a group of her friends. Such was the information gleaned last evening from Mrs. Casserly, at whose home Sokoloff is a week-end guest. Mrs. Casserly said that Frank Healy would not be the business manager of the concerts to be given this winter. The organization will be named the Sokoloff Orchestra.

On the other hand, the People's Philharmonic Orchestra, under the management of Frank W. Healy, business manager; U. G. Saunders, orchestral manager, and A. L. Fourtner, treasurer, announces that it will also proceed with its series of concerts as originally planned, and that Adolph Rosenbecker, former concert master of the San Francisco Symphony Orchestra under Henry Hadley, will be the conductor. The San Francisco Symphony Orchestra, under Alfred Hertz, maintaining its priority in size and importance, will open its season next month.

CALIFORNIA WRITERS' CLUB BANQUET.

To honor Charles Keeler, the much feted Berkeley Poet and dramatist, who has returned from his two years' wanderings around the world, the California Writers' Club gave a brilliant banquet at the Hotel Oakland, across the Bay, last Thursday evening, September 27th, when the members and many friends sat down to tables prettily decorated with autumn-tinted oak leaves. Dr. William S. Morgan, President, after cordially welcoming the poet, spoke of the objects and ideals of the Club, which has been in existence for the past seven years, many of its members turning out first class literary work. Thomas Nunan, dramatic critic of the San Francisco Examiner, created much merriment by his witticisms, many of which were so personal in their good-natured raillery against the poet that he was forced into laughing explanations Mr. Keeler, who was accompanied by his daughter, told of many interesting and unusual experiences and impressions during his travels, giving humorous and artistic touches to his anecdotes that made his hour of reminiscences pass very quickly. He also recited several of his beautiful poems in a manner both dramatic and appealing.

Musical numbers were pleasingly rendered by Miss Myrtle Marchell, violin; Miss Ruth Collyer, 'cello, and Miss Lina Whipple, piano.

ELIZABETH A. TAYLOR.

SECOND MANSFELDT LECTURE-RECITAL.

The second of the series of Mansfeldt Lecture-Recitals was given in the Colonial Ballroom of the St. Francis Hotel on Thursday evening, September 21st. The composer to be interpreted was Frederic Francois Chopin, period 1809-1849. Thomas Nunan was the lecturer and prefaced each group with a short dissertation on the opus and character of the work performed. Chopin makes a fruitful subject for a discourse of this kind. The magnitude of his genius, his poetic temperament, the several tragedies that served to mould his musical character and which at the same time, like "the worm in the bud," knawed at his heart and finished his career at an all too early period. These matters are of interest to the student as having an intimate relation to his work, but Mr. Nunan touched very lightly on Chopin as a personality and his discourse was rather an erratic linking together of analysis and humor.

Of the program numbers, Mr. Mansfeldt's best was the Scherzo in B flat minor and the Andante Spianato and Polonaise in the first group. Mr. Mansfeldt was, as always, admirable technically. Mrs. Mansfeldt's work was graceful, dainty in its execution and colorful in its interpretation. Altogether it was a most enjoyable evening.

The third and last recital of this series will be given on Thursday, October 12. The subject, Franz Liszt, 1811-1886; the lecturer, Walter Anthony. As Mr. Mansfeldt is a pupil of Liszt and an authority on the subject of his work, the recital will prove of more than usual interest, particularly as the program is compiled from some of the most unusual and beautiful of the great master's works.

The Chopin program follows: (a) Nocturne, B flat minor, op. 9, No. 1, (b) Mazurka, A minor, op. 17, No. 4, (c) Waltz, A flat major, (d) Andante Spianato and Polonaise, op. 22, Hugo Mansfeldt; Lecture on Chopin and his works, Thomas Nunan; (a) Etude, A flat, op. 25, No. 1, (b) Mazurka, A minor, op. 68, No. 2, (c) Prelude, D flat major, No. 15, (d) Ballade, A flat major, Mrs. Hugo Mansfeldt; (a) Nocturne, F sharp major, op. 15, No. 2, (b) Mazurka, F sharp minor, op. 6, No. 1, (c) Berceuse, op. 57, (d) Mazurka, B flat major, op. 17, (e) Funeral March, op. 35, from Sonata, (f) Scherzo, B flat minor, op. 31, Hugo Mansfeldt.

MUSIC ACROSS THE BAY.

Oakland, September 25, 1916.

Miss Elizabeth Simpson's series of lectures before the Sorosis Club and others interested opened on last Friday morning, September 21, at the club-house in San Francisco. Miss Simpson's erudition, no less than her assiduity in research, combined with her original work along historic-musical lines, furnish her with notable material for an engrossing course. Students, and music-lovers generally, will be the richer by hearing the programs.

The lecturer was assisted on Friday by Miss Carrie G. Weston and Miss Irene Edmunds, violinists; Miss Elizabeth Bradley, an advanced student of Miss Simpsons; Charles A. Case, vocalist, and Miss Marian Prevost, accompanist. Miss Simpson played a Bach fugue and a bouree by the same master.

* * *

The Alameda County Music Teachers' Association, honoring Edwin Lemare, the famous organist, and Mr. Askin, a baritone, new to the Bay region, will give a reception on Wednesday evening, September 27th, at Ebell club-house. Prominent members of the association will assist Miss Beatrice Clifford in receiving the distinguished guests, and in making all the membership known to them.

* * *

Mr. Paderewski, refreshed by his long stay at Paso Robles, where several hours a day were devoted to practice on his programs, will give a recital in Oakland, at the Auditorium opera house next Saturday afternoon, the 30th. The Appassionata Sonata, which he plays transcendentally, will be one of his offerings. Not content with presenting this great work, he also promises the Fantasie, Opus 17, of Schumann, and other shorter compositions. A very large audience is assured.

* * *

The Alameda County Chorus, Alexander Stewart, conductor, will give two programs this week in connection with "Try Oakland First Week." The Golden Gate Quartet (men's voices), Miss Dorothy Pasmore, violoncellist, Thomas Askin, baritone, and others will be heard on the two programs. Mrs. Mabel Hill Redfield is the accompanist.

* * *

Roscoe Warren Lucy is presenting a pupil, Miss Aileen Murphy, at Claremont Hotel on Thursday evening of this week. She will play compositions of Schumann, Mendelssohn, Raff, Chopin and Liszt. Admittance is by cards of invitation.

* * *

Miss Winnifred Christie, the distinguished pianist, living for a time in Berkeley, and greatly admired for every reason, had much success on last Tuesday evening, when, on a program given at Sorosis Hall in San Francisco, she played, among other things, Ravel's very luscious "Jeux d'Eaux." In this, the Frenchman depicts the waves at play in mid-ocean. Nor do the ripples ever come to the shore in a deliberate chord of the tonic! It is a picture unsurpassed, and Miss Christie succeeded enormously with it. Miss May Mukle, the delightful violoncello player, Alexander Saslavsky, the violinist, and Miss Rebecca Clarke, violist, set forth a most delectable program in the same connection.

* * *

Miss Gertrude Proll, for a long time the curator of the music section of the Adelphian Club, which had then the most varied and educational and attractive programs of its whole history, is the possessor of a charming voice, which has received training in a good school. Miss Proll is to assist Miss Simpson in a costume recital at the First Unitarian Church of San Francisco this afternoon. Old French music will be given, and Mozart, Haydn and Händel will be represented also. Miss Proll will sing a Mozart aria, and a group of bergerettes, Miss Simpson playing some old-time dances.

The Berkeley Musical Association will have the most successful year of all its years so far. Mischa Elman opens the season, and other famous artists will follow.

ELIZABETH WESTGATE.

PERSONNEL OF CHAMBER MUSIC SOCIETY.

Elias M. Hecht, founder and flutist of the Chamber Music Society of San Francisco, was born at Fair Oaks (now Atherton), San Mateo County, Cal., August 14, 1879. Having shown musical talent, he was given piano lessons. But, even as a child of seven, he made insistent demands to be allowed to learn the flute. Thinking this merely a childish whim, his father engaged a violin teacher, but the boy still kept up his demand for a flute, and took very little more than perfunctory interest in either violin or piano. Finally his father capitulated, a flute was bought, and young Hecht commenced instruction under Louis Newbauer, with whom he studied for over five years. Under the able instruction of this remarkable flutist and teacher the boy made rapid and sure progress, and became known and sought for as a valued member in amateur orchestras, ensembles, as an obligatist, soloist, etc.

At the age of fourteen, he went to the Phillips Exeter Academy in New Hampshire to school, and had the advantage of a year's instruction from Charles Mole, first flutist of the Boston Symphony Orchestra, probably one of the greatest flutists that has ever lived. The following winter young Hecht went to Europe where he studied for two and a half years with Heinrich Correggio, himself a Boehm pupil, and one of the most celebrated

ELIAS M. HECHT
The Skillful Flutist and Founder of the Chamber Music Society of San Francisco

flute virtuosi of Europe. Correggio took a great interest in the young student and was careful to develop the theoretical, as well as the practical side. Returning from Europe, Mr. Hecht entered the University of California and spent four years there, graduating with the class of 1901. During the first two years, his music was much neglected, and it was not until Henry Holmes and the Pasmores interested him again in ensemble work that he took up his musical work, never again to drop it. The organization, of a strictly private nature, which Henry Holmes drilled so well, consisted of Mary Pasmore, first violin; Arthur Fickenscher, second violin; H. B. Pasmore, viola; Dorothy Pasmore, cello; G. H. Taubles, contrabass, and E. M. Hecht, flute. Their ensemble was excellent, and they were heard privately frequently during that year.

Returning to Europe and Correggio, Mr. Hecht soon developed a pronounced gift for ensemble playing, particularly with strings. He spent a great deal of time in Munich where he played with Erard Heyde's Konzert Verein Quartet, and did much ensemble work with Wolf-Ferrari, Eisenberg and others. Thence to Paris, where he enjoyed a season's work with Alfred Baehrens. On his return to America, Mr. Hecht was compelled, by force of circumstances, to choose between a musical and a mercantile career. He chose the latter and followed music as an amateur. During this time he profited by the advice and instruction of George Barrere and Emil Puyans, studying two years with the latter, and meanwhile surrounding himself with the best obtainable professional ensemble artists, and their work developed into the present excellent organization of which the West may be very proud. About two years ago Mr. Hecht, seeing that it was impossible for him to longer keep away from his proper bent, retired from active mercantile life and embraced music as a profession. His field is in high-class concert work and ensemble, in which latter branch he has earned a very high position. The community is greatly indebted to him for his labors in the cause of advancement of musical art, for the introduction of many beautiful master works never before heard here, and for the fact that San Francisco now possesses an organization which compares favorably with any in the country.

THE GIFTED CHERNIAVSKY BROTHERS.

That beautiful old phrase, "Two souls with but a single thought, two hearts that beat as one," might be changed to read THREE, and then it would aptly apply to the artistic work of the three gifted Cherniavsky brothers whom Manager Will. L. Greenbaum will introduce to us at the Scottish Rite Auditorium on Sunday afternoon, October 22d and Thursday night, October 26th. These three brothers have been touring together ever since the youngest was six years old and the oldest ten. They do not call themselves a Trio, although they play ensemble music in a manner that places them in the ranks with the Kneisels or Flonzaleys. Each is a virtuoso soloist, able to tour in concert by himself, but they were raised together and taught together, and neither one would dream of parting from the others, and as a result they form that unique and rare combination of three virtuosi giving a joint concert. The only other organization of this kind we know of is the Hambourg Trio, but Mark, the pianist, is only with his brothers a part of the season, whereas the Cherniavskys NEVER separate. Manager Greenbaum promises that we shall hear some Trio playing that will be a revelation.

At the October 22d concert, Leo, the violinist, will play the Concerto in F sharp minor by Ernst; Jan will play a group of important Chopin works, and Mischel, the cellist, will offer a Cantabile by Cui and the very brilliant and difficult Souvenir de Spa by Servais. Together they will offer the Trio by Arensky and three small works for violin, cello and piano. At the evening concert, Thursday, October 26th, a Mendelssohn Trio and the Variations from the Tschaikowsky Trio will be the ensemble offerings. Leo will play the concerto No. 4 by Vieuxtemps; Mischel will offer the Concerto for Violoncello by Saint-Saens, and Jan will again play a group of Chopin gems.

Prices for the Cherniavsky concerts will be $1.00, $1.50 and $2.00, and mail orders will now be received by Manager Will. L. Greenbaum at Sherman, Clay & Co.'s, where the box office will open on Wednesday morning, October 18th.

Mr. Greenbaum says that he does not like to say too much about artists who are new to this country, but from all he has heard, the Cherniavskys will meet with a sensational success on this, their first visit to America.

ACOUSTICS IN SCOTTISH RITE HALL.

The Scottish Rite Auditorium is unquestionably our only real concert hall of any size. The acoustic properties are excellent and Manager Greenbaum says they will be absolutely the finest in the West when his artists play there on a special stage he is having constructed for this season's events. The platform will be built in front of the regular stage and will bring the artists much closer to the audience, and none of the tonal beauties will be injured by the hanging scenery, drops, etc.

THE MISCHA ELMAN CONCERTS.

Mischa Elman, the young Russian master of the violin, an artist in whose hands the violin seems to sound like a human voice singing its way into the hearts of all who hear it, will give his first concert in Scottish Rite Auditorium this Sunday afternoon, October 8th, at 2:30. Here is a virtuoso whose qualities are as individual as are those of Paderewski. No one plays the piano just as this great Pole does, and just so no one plays the violin or draws the tone from it as does this young man of twenty-four, who is unquestionably more than a virtuoso, more than a master of his art—he is a GENIUS. Elman is too well known to the music lovers of this community to require long eulogies at this date. He has visited us every other year for eight years, and each time he has come to us bigger, broader and greater than before. We predict a glorious feast of violin music for the crowds that will hear him play.

His programs are enough to stamp his musicianship as all that can be desired. At this Sunday's concert he will play the following list of works:

1—Concerto, G minor ..... Vivaldi
2—Concerto, F sharp minor ..... Ernst
3—Variations on a Mozart Theme ..... Scolero
4—(a) Arioso ..... Bach-Franko
(b) Caprice ..... Wieniawski-Kreisler
(c) Nuit de Mai ..... Michiels-Kreisler
(d) Country Dance ..... Weber-Elman
5—Ziegeunerweisen ..... Sarasate

His second program on Sunday afternoon, October 15th, will be another brilliant offering. It will include the Poeme by Chausson, Concerto in D minor by Spohr, Sonata in D major by Nardini-David, the too seldom played in public Elegie by Ernst, the tremendously difficult Variations by Paganini, "Non piu Mesta," a "Valse Macabre" by Leopold Godowsky, and some charming transcriptions both by himself and his colleague, Fritz Kreisler. Tickets are on sale at Sherman, Clay & Co.'s, and on Sundays at the Hall.

JAN CHERNIAVSKY
The Pianist of the Cherniavsky Brothers Who Come to Scottish Rite Auditorium on Sunday Afternoon, October 22d and Thursday Night, October 26th

HAROLD PARISH WILLIAMS' CONCERT.

The concert given by Harold Parish Williams was a delightful way of entertaining the several hundred guests who filled the spacious hall of one of Berkeley's beautiful fraternity houses on Friday evening, September 29th. Mr. Williams had the able assistance of Frederick G. Schiller, who played the accompaniments most brilliantly. Miss Dorothy Pasmore, the cellist, was at the height of perfection in flawless technic, breadth of tone and charm of manner. The Misses Lena and Inez Merchant, who are announced as coloratura and lyric sopranos, do very pretty work in duets, an art too much neglected nowadays; and little Miss Zhay Clark, the harpist, was another interesting feature of the evening. The harp accompaniment of the voice was most appealing and greatly enjoyed. Mr. Williams' own work was excellent. The songs with harp accompaniment and with cello obligato were very lovely and beautifully interpreted, and the closing song, The Bird of the Wilderness, which makes peculiarly heavy demands on the singer rhythmically, temperamentally and vocally, was a triumph for Mr. Williams. The program was as follows: (a) O Cessate di piagarmi (Scarlatti), (b) O Bocca Dolorosa (Sibella), (c) Prologue from Pagliacci (Leoncavallo), Harold Parish Williams (baritone), Frederick G. Schiller (accompanist); (a) Chant du Menstrel (Glazounow), (b) Serenade Espagnole (Glazounow), Miss Dorothy Pasmore (cellist); Duets from the Operas of (a) Lakme (L. Delibes), (b) Norma, "Mira, O Norma" (Bellini), Miss Leona Merchant (coloratura soprano), Miss Inez Merchant (lyric soprano; (a) Aubade (A. Hasselmann), (b) Dance of the Marionettes (Tedeschi), (c) The March from La Sonambula (Bellini), Miss Zhay Clark (harpist); (a) The Cave (Edwin Schneider), (b) Lilacs (Rachmaninoff), (c) Her Rose (Charles Whitney Coombs), Harold Parish Williams, (accompanied by harp); (a) Sarabande (Corelli), (b) Tarantelle (Popper), Miss Dorothy Pasmore; (a) Drink to Me Only With Thine Eyes (Old English), (b) Winter (Fay Foster), (a and b with cello obligato), (c) My Lagan Love (Traditional Ulster Air), (arranged by Hamilton Harty), (d) The Bird of the Wilderness (Horsman).

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MUSIC ACROSS THE BAY

Oakland, October 2, 1916.

I find myself employing a truly journalistic word in noting the reception given last Wednesday evening by the Alameda County Music Teachers' Association, in honor of Edwin Lemare, the famous English organist, and Thomas Askin, the English baritone, but lately come among us. It was, indeed, "an auspicious occasion." Everything conspired to make it so. It had been well-planned and it was brilliantly carried ont as to detail and general effectiveness.

Robert Tolmie, the president of the association, announced in the beginning that the usual conditions of such a gathering were reversed, inasmnch as our guests were also to be our entertainers.

Mr. Askin's snave and agreeable baritone was heard in several songs, in which his perfectly delightful clearness of enunciation was not the smallest gift to his audience. In San Diego, Mr. Askin made a special point of quaint English songs, which he acts, or partly speaks. On the occasion of the reception he gave none of these, no donbt reserving them for his appearance the next evening in a concert at the Anditorinm. The singer won many friends. He sang several of the "Songs of Love and Spring," Mr. Carruth accompanying tastefully on the piano.

Mr. Lemare was particnlarly entreated to give a "talk" concerning his own work, which he most graciously and modestly consented to do. It developed that he began to be a musician at six years of age, on the Isle of Wight, tanght and encouraged by his father, who now, at seventy-five years of age, is playing at the same chnrch which has had his ministrations for fifty years. From his father, Mr. Lemare inherits, apparently, his remarkable gift for improvisation, the exercise of which gave pleasure to great numbers of persons during the Exposition.

At twelve years of age, Edwin Lemare attained a scholarship at the Royal College of Mnsic in London, and this he accepted, although the strict rules of the institution forbade its nse for any but its specific purpose, namely, piano study. However, he graduated in this department, and immediately returned to the Isle of Wight, taking up organ work again.

It was not long before he had made a place in London. He gave recitals at Holy Trinity, and it is easy to see that at that time he was already famous. The Royal Academy, which had been able to award him only a bronze medal when he gradnated in piano, began presenting him with various medals and diplomas! His life after that is known to the world.

The morale of the talk seemed to be that work should be for efficiency, attainment of ideals—certainly not for degrees, nor medals, nor diplomas. These honors arrived when Lemare was no longer even considering them.

After the talk the affair became the social event which was a part of its plan, and the guests of honor were presented to everyone.

* * *

For several years Alexander Stewart has been so busy with conducting and various important choral events that the public has been in danger of forgetting that he is a violinist of parts. He, himself, however, has apparently been occupying a portion of his time in the manipulation of his chosen instrument. Witness the following pleasant announcement:

In conjunction with William Carruth, the organist of Plymouth Center, the choir of which is under Mr. Stewart's leadership, the latter will give a series of four recitals of organ and violin music at Mr. Carruth's studio. The first was last Sunday afternoon, at four o'clock, when a Cantabile by Salome, an Adagio from a sonata for piano and violin by Godard, a Berceuse by Faure were the offerings.

Mrs. J. E. Morrish, the soprano of Plymnth Church, sang the Agnus Dei of Bizet with organ and piano accompaniment.

* * *

The small chorus (16 in number) of the Alameda First Presbyterian Church, which gave a successful concert of "Old-fashioned Songs" last spring, has been asked to repeat it for the Thousand Oaks Presbyterian Church, on October 20th. On October 24th a similar evening will be given in Alameda by the same group of talented yonng singers.

* * *

Miss Elizabeth Simpson, whose musical erndition is a source of pride to the profession, has entered npon a series of lectures of historical as well as musical value. The first was given at Sorosis Club rooms on Friday morning of week before last, and the others will occnr on alternate Friday mornings during the next two months.

* * *

An audience filling every seat at the Auditorium greeted Paderewski on Saturday afternoon, the 30th, when he gave his only recital on this side of the Bay. All has been said of this greatest among pianists. It only remains to be stated that he had the audience breathlessly with him to the end of his program as in former days. Instead of his own Sonata, which he was scheduled to play, he gave the Schumann Carnival, and at the end of the program five encores scarcely sufficed to disperse the crowd.

ELIZABETH WESTGATE.

THE MINETTI STRING QUARTET.

The Minetti String Quartet, the oldest and highly esteemed chamber music organization, active in this vicinity, is rehearsing new programs for the season 1916-1917. The personnel of the quartet includes: Ginlio Minetti, first violin; Lionel Goldwasser, second violin; Ulderico Marcelli, viola, and Stanislas Bem, cello. The mnsicians constituting this quartet belong among the foremost artists residing in this city, and the ensemble of the organization should be without a flaw. The Minetti Quartet will give six concerts during the season in San Francisco and has already accepted a nnmber of out-of-town engagements. The programs will inclnde a number of interesting novelties. Mr. Minetti is now principal of the second violin section of the San Francisco Symphony Orchestra and also the orchestral manager. Dnring last summer he conducted a series of popnlar symphony concerts at the Municipal Auditorinm and scored a brilliant snccess. He is one of the foremost violinists and pedagogues on the Pacific Coast.

The Minetti Orchestra, Ginlio Minetti, conductor, has begun rehearsals for the season 1916-1917 and meets every Monday evening in the stndio of Mr. Minetti in the Kohler & Chase Bnilding. Mr. Minetti has organized an anxiliary orchestra in Berkeley and during the concerts the two sections will be combined. Interesting and representative works will be presented during the season. The rehearsals are exceptionally well attended.

MRS. ABBIE GERRISH-JONES.

Mrs. Abbie Gerrish-Jones, the well known composer, who recently met with a painful accident and was confined to the German Hospital for several weeks, is snfficiently convalescent to be at her own home on Green Street, bnt is still nnable to move about. Mrs. Jones' days at home are considerably brightened by the many attentions paid her by sympathetic friends and also by the good news she receives from her Eastern publishers regarding the snccess of her compositions. Boosey & Co. are publishing "Love o' Yon," with cello obligato, by Mrs. Jones, and the Gamble Hinged Music Co. of Chicago have issued her Peace Trinmphal, which was sung by Mme. Donald-Ayres last season on the Orpheum circuit. Mme. Ayres has again been engaged by the Orpheum this season and Mrs. Jones is writing a new song for her. This artist has already included Mrs. Jones' "My Dear Little Irish Rose" on her new season's program. Mrs. Jones' compositions are coming more and more into vogue and she has every reason to feel exceedingly proud and gratified over their success. During Mrs. Jones' illness she will be represented at the varions club and similar concerts by representatives whom she will detail to the events.

S. F. SYMPHONY ORCHESTRA.

On Monday, October 9, the subscribers' season ticket sale for the forthcoming season of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, will begin at the offices of the Musical Association of San Francisco in the Phelan Building, and continne until October 20. The season ticket sale for guarantors has just been concinded most satisfactorily, according to Secretary-manager A. W. Widenham, who announces that it exceeded all exectations, and who urges prospective subscribers to secure their tickets as soon as possible, for there is great likelihood of oversnbscription of the Friday symphonies. The sale of single seats will open on October 23, at Sherman, Clay & Co.'s.

The present sale is for the Friday symphonies only, of which there will be twelve this season, as against ten last year. They will be given on October 27; November 10, 24; December 8, 22; January 5, 19; Febrnary 2, 16; March 2, 16, 30. Rehearsals will begin on October 9, nnder the autboritative baton of Alfred Hertz, who is delighted with the new conditions nnder which he will work. The instrumentalists will devote their entire time to symphonic music. Lengthy daily rehearsals are now possible, and in every way a most admirable condition of affairs has been brought about. The Musical Association quite natnrally looks forward to the most brilliant of its seasons.

CORT THEATRE.

Possessing almost the magnitude of a three-ring circus, "A World of Pleasure," one of the latest and greatest of the New York Winter Garden colossal entertainments, is due to reach this city on October 8 for its engagement at the Cort, beginning on that date. With a company of over 125 people, a special train of eleven Pullman and baggage cars, two huge glittering acts and nine stupendous scenes, it bids fair to be the most important event of this city's theatricals, and its engagement here will be a gala affair. In "A World of Pleasure," the Winter Garden producers have outdone all their previous efforts. No expense, care or

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ORPHEUM.

The Orpheum announces for next week a great new show. Frederick V. Bowers, famous as a musical comedy star and song writer, and his company will appear in a big scenic song revue, which includes seven Bowers' songs, presented with special stage settings. Mr. Bowers seem content to blend his own personality with the other elements that complete his offering. While he leads all the numbers, he has chosen a quartet of vocalists capable of doing justice to his compositions, and with singing, dancing, scenery and lights afford an entertainment distinctive among vaudeville offerings. "Honor Thy Children," which divides the headline honors, is a timely and brilliant satire written by Samuel Shipman and Clara Lipman. It is based on the advanced idea of the American youth, going a bit farther than reality and taking it for granted that the heads of a twentieth century household are the children and not the parents. An excellent company headed by William Lawrence do justice to the different roles.

Walter Brower, the jolly jester, who is conceded to be one of the best monologuists in vaudiville, will narrate in a manner which is exceedingly diverting a number of humorous stories. The Lunette Sisters, who are styled "The Whirlwind Geisha Girls," will present an aerial novelty during which they make four distinct changes of costume. They do a ballet dance, returning to their aerial perches and concluding their act with a daring and sensational feat which they term "A Triple Revolve."

Helene Davis, who for the past two years has been appearing as Youth in Henry W. Savage's production of "Everywoman," is back in vaudeville and is offering with great success a unique conception by A. Seymour Brown and Dan Dody called "Past and Present." In this she gives impersonations of different stage girls and sings and dances delightfully, making five changes of costume in view of the audience. The Morin Sisters give an excellent account of themselves in a variety of dances, making a complete change of costume for each one.

Next week will be the last of Kajiyama, the ambidexterous writing marvel, and Miss Evan-Burrows Fontaine, assisted by Kenneth Harlan and her company of classical dancers.

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FIRST CONCERT OF PACIFIC MUSICAL SOCIETY.

The opening concert of the Pacific Musical Society was given at the Palace Hotel on Thursday evening, September 28th, before a very large and enthusiastic audience, a great many of the most prominent professionals in the city, aside from regular members of the Society, being present. The program was of unusual interest for several reasons. It was the initial appearance of the San Francisco Quintet Club under its new name and with its improved personnel, and there were new and interesting compositions to be considered. Mrs. Eugene Elkus was the vocal soloist, and Horace Britt, the popular 'cellist, appeared in solo numbers. Gyula Ormay was the pianist and accompanied the solo numbers as always with delightful ease and sympathy.

The "Piece de Resistance" was the first number, Variations for flute and string quartet in A minor, Op. 79, composed for and dedicated to the San Francisco Chamber Music Society by Mrs. H. H. A. Beach, which had its initial performance on this occasion. The composition itself, a theme—"Lento di molto, sempre espressivo"—with variations in six movements, was exceedingly interesting from a constructive point of view and proved how really great is this American woman composer in the line of her attainments. But it was received with varying sentiments by the audience. To one it was a scholarly effort, admirable from every viewpoint but unattractive musically. To another the theme, undeniably beautiful, was, in spite of its ¾ rhythm, strongly reminiscent of the "March Slav." Another professed unbounded admiration of the whole work. It seemed to be a general sentiment that the performers themselves in this number found little to inspire them, though the flute of Elias Hecht awoke enthusiastic acclaim for his splendid performance of a difficult and trying score.

The Faure Quartet in G minor was also performed for the first time in San Francisco, and in this the performers seemed to enter into a more sympathetic understanding. The number itself was very beautiful and was given the enthusiastic approbation of the audience. The combination could hardly be excelled for real talent, and it is a matter of congratulation that San Francisco is in possession of such an aggregation of artists, and may confidently anticipate a season of delight both as to repertoire and performance.

Mrs. Elkus gave four vocal numbers, the most pleasing of which was Horn's "I've Been Roaming," which was given with the delightful simplicity which brings out the character in these sweet old English ballads. The Auftrage of Schumann was also one of the singer's best numbers. Mr. Britt is always the satisfactory artist, and in his group he introduced a delightful surprise in two numbers by May Mukle, who shows a refreshing originality in writing for the instrument she plays so wonderfully. Of the two compositions named on the program, "The Light Wind" was the favorite, and was not only a dainty conception but was somehow full of Miss Mukle's own charming personality. The Intermezzo by Lalo was given a fine interpretation by Mr. Britt and received a ronsing encore.

It was altogether a delightful program, an auspicious opening to the Pacific Musical Society's season and a harbinger of promise for what is further in store. The program follows: Mrs. H. H. A. Beach—Variations for Flute and String Quartet in A minor, Op. 79, composed for and dedicated to the Chamber Music Society of San Francisco (Initial performance), Messrs. Hecht, Persinger, Ford, Firestone and Britt; Verdi—Oh Patria mia (Aida), Mrs. Elkus; May Mukle—The Hamadryad, May Mukle—The Light Wind, Lalo—Intermezzo, Mr. Britt; Horn—I've Been Roaming, Brahms—Von Ewiger Liebe, Schumann—Auftrage, Mrs. Elkus; Gabriel Faure—Quartet in G minor, Op. 45 (First time in San Francisco), Messrs. Ormay, Persinger, Firestone, and Britt.

CALIFORNIA MUSIC TEACHERS.

The San Francisco and Alameda County branches of the Music Teachers' Association of California held an enjoyable outing at Pinehurst, Redwood Canyon, last Saturday afternoon, September 23d. A large attendance of prominent musicians of both sides of the bay enjoyed the trip over the Oakland and Antioch railroad and a picnic luncheon. This was followed by an address by Charles Keeler, the poet-author, who also gave a reading of a number of his poems. This much-enjoyed feature was followed by the singing of the prelude from a Japanese opera, 'Zazan," by Alfred Siegler of San Francisco. Mr. Siegler was dressed in Japanese costume and accompanied himself upon a Japanese drum. The music of the opera "Zazen" is the work of Mrs. O. C. Stine, a well known society woman of San Francisco, and the lyrics were written by a well known tenor, Frank Carroll Giffen.

The San Francisco and Alameda County Music Teachers' Association will hold a joint reception and musicale Wednesday evening of this week, September 27th, at Ebell Club-house in honor of Edwin H. Lemare, the noted organist, and Thomas Askin, a distinguished actor-baritone from Pasadena. Mr. Askin, who was a feature at the recent Music Teachers' convention at San Diego, is coming to Oakland this week to sing at the Auditorium concert of the Alameda County Chorus on Thursday evening. He has consented to sing for the Music Teachers' Association at the event Wednesday evening.

A large reception committee, composed of prominent musicians of both sides of the bay, with Miss Beatrice Clifford as chairman, and including among others Georg Krüger and Robert Tolmie, Presidents of the San Francisco and Alameda County Associations; Mrs. Carroll Nicholson, Paul Steindorff, Miss Edna C. Ford, Alexander Stewart, Glen H. Woods, Howard E. Pratt, Mrs. Edwin H. Garthwaite, Samuel Savannah, John C. Manning and many others, will assist in receiving the noted guests of the evening.

SHAVITCH-DE GRASSI-BEM TRIO CONCERTS

Successful Chamber Music Organization Announces Three Exceptionally Worthy Concerts for the Season 1916-1917.

The Shavitch-DeGrassi-Bem Trio will give three chamber music concerts which will take place in the Italian Room of the St. Francis Hotel on Wednesday evening, October 18th; Tuesday evening, November 14th, and Tuesday evening, December 12th. San Francisco music lovers will remember with more than ordinary pleasure the concerts given by this organization last year. The artistic success of this previous season will no doubt contribute to the financial success of this year. The beautiful ensemble work and the distinct individual character of the entire organization will be enhanced by the assistance of able soloists, among whom that eminent virtuosa, Tina Lerner, is included. The other two will be Nicolas Oeconomacus, clarinetist, and Mme. King Lark-Upham, mezzo soprano.

The first of the three concerts will take place in the Italian Room of the St. Francis Hotel on Wednesday evening, October 18th. The program on this occasion will include Trio, Op. 92 (Saint-Saens), Clarinet Trio (Beethoven), Trio (Ravel). The last named trio will receive its first presentation in this city. This work belongs to the modern school of music, but is claimed to contain more melodic beauty than is usually the case in these works. It has made a tremendous impression in the various music centers where it was performed, and will prove a source of great interest, if not thorough enjoyment to anyone interested in the progress of the art. The soloist at this concert will be Nicolas Oeconomacus, a clarinetist of international reputation, and a friend of the famous Lavignac. He is an artist of the highest type who has fathomed the various phases of the difficult instrument he interprets. Clarinet trios being rarely heard here, this Beethoven work should prove a source of thorough musical enjoyment. The Saint-Saens Trio belongs to that master's most delightful compositions.

MISCHA ELMAN IN OAKLAND.

Under the auspices of the Music Section of the Oakland Teachers' Association, Mischa Elman will play a special program, entirely different from his San Francisco offering, in the Auditorium Opera House next Friday night, October 13th. A limited number of seats may be obtained by the general public. These are on sale only at the Wiley B. Allen Company's Oakland store, 1209 Washington Street.

Gerda Wismer Hofmann, the talented dramatic reader will be heard in recital. Mrs. Hofmann has a large and enthusiastic following here, and is now planning to organize the Childrens Theatre in San Francisco. Mrs. Hofmann has played prominent parts with such artists as the late Ada Rehan, Tyrome Powers, Charles Richman, the late Mrs. Gilbert and many other prominent players.

THEATRE ST. FRANCIS.

Aside from the strong interest in the feature picture, "Ashes of Embers," with Pauline Frederick in the stellar role, patrons of the new Teatre St. Francis, at Geary and Powell streets, grow enthusiastic daily over the wonderful music produced by the double orchestra under the leadership of Bernat Jaulus and Sidney Polak.

Both these masters are too well known to San Franciscans to need eulogy; suffice it to say that the Theatre St. Francis counts itself very fortunate to have been able to secure the services of two such first class leaders as these. The management was in despair as to what to do—have mediocre talent, both as to musicians and leaders, or get the very best, regardless of expense.

And when, after much diplomacy and entreaty, Messrs. Jaulus and Polak promised to get together a superfine orchestra, and conduct it under dual leadership, half the managerial troubles vanished at once. That the beautiful interpretive music for the feature picture, and the concert programme between pictures, are decidedly interesting and appreciated, patrons of the Theatre St. Francis bear willing witness.

RESERVATIONS FOR ANNUAL EDITION

In accordance with the conditions on the contracts for space in the MUSICAL CLUB EDITION of the Pacific Coast Musical Review, we are publishing every week, prior to the date of the ANNUAL NUMBER, the names of those who are reserving their space in advance. Owing to delay in receiving information from California Musical Clubs, this year's annual number will be published on Saturday, October 28th.

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Note—Names will be continued here upon receipt of contracts. Above contracts were received up to October 4th, just in time for this week's issue.

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MISCHA ELMAN ENTHRALLS CAPACITY AUDIENCE

Add to a Broad, Luscious Tone, This Matured Virtuoso Reveals an Individuality of Style and Musicianship That Compels Admiration.

By ALFRED METZGER

Scottish Rite Auditorium was crowded to capacity last Sunday afternoon when Mischa Elman paid San Francisco one of his welcome visits. It was not only a large audience, but an aggregation of music lovers who had come to absorb every particle of enjoyment which this gifted virtuoso so lavishly dispenses. Hence the enthusiasm was contagious and the afternoon's concert recorded a series of ovations such as few artists receive at the hands of San Francisco audiences. During the rendition of an Elman program one discovers more tears in the eyes of an audience than at the concert of any other violinist, and this is due principally because of a combination of rich, broad tone with an extraordinary amount of emotional force that presents itself in a veritable capacity to break forth in song on the strings of the violin. And this singular ability to put his very soul into the musical strains he draws from his instrument form an element of Elman's playing that no other violinist of our acquaintance possesses in quite such an emphatic degree.

In his interpretation of the old Vivaldi concerto this ability to rouse his hearers to the realization of his wonderful cantabile style was singularly evident. Where other violinists endow this work with the intellectual severity of a classic, Elman invests it with heart interest and pours forth his soul in a succession of marvelously executed phrases of almost "vocal" elegance. Particularly impressive in this respect was his impression of the adagio movement. We do not expect to ever hear a more musicianly rendered conception of this work.

Elman's interpretation of the Ernst F. sharp minor concerto, Op. 23, exhibited also the earmarks of virtuoso style coupled with a singular proficiency in touching the very marrow of emotional expression. The various themes of transcendent romantic beauty stood out in brilliant reflection, while the innumerable technical backgrounds were presented with unerring precision and limpid ease. The Scolero variations of the Mozart theme scintillated with poetic delicacy surrounded by harmonic arabesques, and turned out to be the third of three opening works of an artistic magnitude never witnessed on one violin program, at the same time exhibiting a versatility such as few violinists possess.

The fourth number on the program contained a group of four works of the lighter musical vein. The familiar Bach aria on the G string, a Wieniawsky caprice arranged by Kreisler, Michiels Nuit de Mai and Weber's Country Dance, both arranged by Elman, formed this group which was interpreted with singular adherence to the rhythmic and graceful style of these works. To this category of composition must be added the various encores (seven or eight in number) which Mr. Elman was generous enough to contribute during the afternoon.

This decidedly interesting and enjoyable program was concluded with an exhilarating rendition of the Sarasate Zigeunerweisen. Mr. Elman possesses the rare ability to retain the volume and quality of his tone when he resorts to the most intricate technical difficulties. The great violinists who possess extraordinary technic usually exhibit a rather limited tone, and those with a big tone usually reveal impure technical execution. Mischa Elman has now arrived at that stage where he has attained great proficiency in technical execution, while his tone remains the same rich, resonant and sonorous soul-stirring musical phenomenon which it has ever been. It is impossible to imagine a wilder, more realistic and more vital reading of the gypsy melodies than the one Elman gave us last Sunday afternoon. We await tomorrow afternoon's program with more than ordinarily pleasurable anticipation.

THE MISCHA ELMAN FAREWELL.

This Sunday afternoon, October 15th, in Scottish Rite Auditorium, that marvelous violin virtuoso, Mischa Elman, will give his second and last concert. Last Sunday's program was one of the most beautiful ever heard in this city and crowds were unable to secure even standing room. This week's offering is even a more beautiful one and a crowded house will again welcome "the Caruso of the violin."

The program includes the delightful old classic Sonata by Nardini, the rarely heard Concerto in D minor by Spohr, a Poeme by the modern French composer Chausson, an Etude by Wieniawski transcribed by Kreisler, the exquisitely beautiful Elegie by Ernst, a work by Rode-Elman, Sarasate's Caprice Basque and a Valse Macabre composed especially for Mischa Elman by the great pianist, Godowsky.

Tickets are now on sale at Sherman, Clay & Co.'s, and on Sunday the box office at Scottish Rite Hall will be open after ten o'clock.

LEO, JAN AND MISCHEL CHERNIAVSKY
The Famous Russians Who Will Give Joint Recitals and Ensemble Numbers at Scottish Rite Auditorium on Sunday Afternoon, October 22, and Thursday Evening, October 26

THE CHERNIAVSKYS.

We have had such famous quartets as the Flonzaleys and the Kneisels visit us from time to time, but we have never had a visit from an established trio of great artists. True, many years ago Ysaye, Gerardy and Lachaume gave a series of concerts at the old Baldwin Theatre, but these artists united for a short year only, and while each was a virtuoso, their ensemble playing left much to be desired.

Next Sunday afternoon, October 22d, at Scottish Rite Auditorium, Manager Will L. Greenbaum will present the three Cherniavsky brothers, three virtuosi who have played ensemble works together almost daily for about fifteen years, or since the youngest was a child of five. Of course, such a combination could only have existed between brothers, and by brothers with a father a thorough musician who not only looked after their musical education but also impressed upon them the strength of unity. Each of the brothers is well capable of touring as soloist, yet they remain together and share each other's pleasures and disappointments, ill or good fortune, and the result shows at once in their playing. Here is the stupendous and beautiful program arranged for the first Cherniavsky concert:

1—Trio for Piano, Violin and 'Cello in D minor. Arensky
2—Violoncello Soli:
(a) Cantabile ..... Cesar Cui
(b) Souvenir de Spa ..... Bervais
Mischel Cherniavsky
3—Piano Soli:
(a) Nocturne, D flat ..... Chopin
(b) Etude, F major, Op. 25, No. 3. ..... Chopin
(c) Scherzo, B flat minor ..... Chopin
Jan Cherniavsky
4—Concerto for Violin, F minor ..... Ernst
Leo Cherniavsky
5—Trios arranged by Leo J. Cherniavsky:
(a) Serenade ..... Widor
(b) Moment Musicale ..... Schubert
(c) Hungarian Dance No. 5. ..... Brahms

At the second concert, Thursday night, October 26th, the ensemble numbers will consist of the Mendelssohn Trio, Op. 49, No. 1, and the beautiful set of variations from the Tschaikowsky Trio. The cellist will play the Saint-Saens Concerto, Op. 33; the violinist the Concerto, Op. 31, No. 4, by Vieuxtemps, and the pianist another group of Chopin gems. Tickets will be ready next Wednesday morning at Sherman, Clay & Co's, prices being $1.00, $1.50 and $2.00.

GODOWSKY.

Manager Greenbaum has announced some great offerings for the present season, but none of greater importance to our music lovers, teachers and students than the three concerts to be given by Leopold Godowsky, head of the Master School of Piano Playing at the Royal Conservatory of Vienna, the most important school for piano virtuosi in the world. Godowsky is a great composer, a great musician, a great pedagogue, and in some respects the most wonderful pianist now living. Even De Pachman, who rarely has a kind word for a colleague, openly said: "I think that Godowsky can play things with the greatest ease that even Liszt would have had to strive for." Such men as Paderewski, Bauer, Josef Hofmann and Gabrilowitsch, all recognize the wonderful genius of Godowsky, and a few months ago Hofmann wrote an article for Vanity Fair about his art that we reprint in another column. Never before has any pianist presented such a marvelous list of works in one week in this city as Godowsky promises for his three programs at Scottish Rite Auditorium.

At his first concert, Sunday afternoon, October 29th, he will play the Thirty-two Variations in C minor of Beethoven; Schumann's Fantasie in three parts, Op. 17; the Sonata in B flat minor by Chopin (the one with the exquisite Funeral March); Weber's Moment Capriccioso, as transcribed by himself; the Chopin Etudes, No. 27 and No. 8, for Op. 10, which most pianists find difficult enough to play with both hands, arranged for left hand alone; the wonderful Symphonic Metamorphosis of Strauss waltz, Wine, Woman and Song; also a Godowsky arrangement, An Evening in Granada; Gold Fish, by Debussy; two Liszt gems and a Henselt work.

The only evening concert, Thursday, November 2d, will offer the Schubert Impromptu in B flat, Rhapsodie, in G minor (Brahms), Rondo in G major (Beethoven), the glorious Sonata in B minor by Liszt, a group of Chopin works in their original form, and a group of seven numbers, some of which are Godowsky transcriptions and other original works by Scriabine, Moszkowsky and Liadow. At the third concert, Sunday afternoon, November 5th, the seldom played Sonata, Op. 110, the entire twenty-four Preludes by Chopin, and a dozen other great works by Rameau-Godowsky, Scarlatti-Godowsky, Ravel, Liszt, Saint-Saens, Emerson Withorne and others will make up the colossal offering.

The prices for the Godowsky concerts will be $2.00, $1.50 and $1.00, but so many teachers and students have

(Continued on Page 3, Col. 1)

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FIFTEENTH YEAR.

GODOWSKY AND HIS ART.

A Word of Appreciation, by Josef Hofmann.

(From the December number of Vanity Fair. Reproduced by permission.)

A few days ago I was asked by a friend: "Why is it that everybody loves Godowsky?" I answered: "Because his character is as true as gold, and his art as pure as crystal. Little wonder that every one that knows him and his art loves him."

With this happy combination of high personal artistic qualities, Godowsky exerts a strong influence upon his fellow-artists. I doubt if there are many pianists today that have not learned something from him; I know that I did and and I am thankful for it.

Before I met Godowsky, I had the good fortune of associating with Rubinstein, who was loved by all that knew him; yet I can scarcely imagine a greater contrast than exists (Rubinstein died in 1894) between these two men, both in their personality and in their art (which, by the way, proves to me that in art as in life people may serve different gods and still be holy).

If Rubinstein, as an artist, was entirely suggestive and rather abstract, Godowsky is absolute and concrete. Which of these two tendencies in art is the greater depends upon the point of view. A hypnotist makes us see things and feel about them as he wants us to, while the scientist presents the things to us as in reality they are.

Another vital difference between Rubinstein's and Godowsky's art is that Rubinstein's great power of suggestiveness would convince even an average listener, while Godowsky requires a pianistic connoiseur for it. I use the term "pianistic connoiseur" intentionally, because Godowsky's art is entirely, intensely and exquisitely pianistic. He does not strive for orchestral or vocal effects; his art is always within the range of the piano, a range which he found large but still further augmented. In my comparison I speak of Rubinstein as if he were still of this world, because he will never die in my memory.

If Chopin is regarded as the spirit of piano composition, Godowsky represents the spirit of pianistic expression, although his art aims still higher, since he is not only a reproductive artist, but a creative one as well. His transcriptions for the piano and his own piano compositions have beyond question enriched the idioms of the piano; with idioms which "we should not register with grammarians but with poets and orators."

Not only the popular, but sometimes even banal melodies and musical thoughts turn into poems of bewitching beauty when touched by his beautifying art. When we hear Godowsky play Johann Strauss' Fledermaus, Künstlerleben, Wein, Weib and Gesang, etc., we cannot help wondering whether Strauss himself ever dreamed of such beauties of harmony and of such dignity of polyphony as Godowsky imparts to them. Though small in stature, Godowsky is a great master of his art.

JOHN McCORMACK.

At every appearance of John McCormack in this city hundreds have been turned away, and especially from the cheaper priced seats which have been $1.00. Manager Greenbaum announces that McCormack will sing but four times in California this year, twice in Los Angeles and twice here, and in view of the promise of great improvements in the Civic Auditorium, when the big organ is placed in a week or two, he has arranged to give the McCormack concerts in that splendid building. There will be absolutely no echo heard when McCormack sings.

This will admit of the placing of about 3,000 tickets on sale at the minimum price of 75 cents, 2,000 at $1.00, and a limited number of seats at $2.00. Excursions will be arranged from as far north as Sacramento, and south as far as Santa Cruz, and Mr. Greenbaum confidently expects to fill the big building at each of the McCormack events.

GODOWSKY.

(Continued from Page 1, Col. 3)

expressed a desire to hear this master play every one of his programs, that Manager Greenbaum announces that he will sell a course of season tickets for the Godowsky trio of concerts at the following rates: $5.00, $3.50 and $2.25. This entitles the holder to the same seat at each concert.

SHAVITCH-DE GRASSI-BEM TRIO CONCERT.

The first of a series of three chamber music concerts will be given by the well-known Shavitch-DeGrassi-Bem Trio in the Italian Room of the St. Francis Hotel on Wednesday evening, October 18th. The program will contain a novelty, namely, a Ravel Trio, which will be presented for the first time in San Francisco on this occasion. Since Ravel forms one of the foremost of the ultra modern writers, this premiere ought to be of intense interest to every conscientious musician. The assisting artist on this occasion will be Nicolas Oeconomacus, a clarinetist of international reputation. He was the President of the Philharmonic Orchestra of Seattle in recent years, and, prior to his arrival on the Coast, he played with the principal symphony orchestras of the world. He will play the rarely heard Beethoven Clarinet Trio. The other number on the program will be the beautiful Saint-Saens Trio, Op. 92.

CLARENCE EDDY'S RECITAL.

Clarence Eddy's third organ recital of the present series, in the First Presbyterian Church, Oakland, (at Broadway and Tenty-sixth Street), will take place next Thursday evening, October 19th, at 8:15 oclock, when he will be assisted by Miss Alice Davies, the talented young violinist.

Following is the program: 1—Prelude and Fugue in E flat (J. S. Bach); 2—Rondo, "Soeur Monique" (Francois Couperin), (b) Prelude in D minor (Louis Nicolas Clerambault), (Arrangements by Alex. Guilmant); 3—"Deep River" (S. Coleridge-Taylor), (American Negro melody, transcribed by Maude Powell), Miss Alice Davies; 4—Theme, Variations and Finale (Ludwig Thiele); 5—"Liebestod" (Love-Death) (Richard Wagner), Arranged from Tristan and Isolde by Archer Gibson; 6—"Indian Lament" (Dvorak-Kreisler), Miss Alice Davies; 7—"From the Southland" (new) (Harvey B. Gaul); 8—"Exultemus" (new) (Ralph Kinder).

WILLIAMS-WRIGHT-McMANUS CONCERT.

A concert of gratifying artistic value will be the one to be given by Harold Parish Williams, baritone; Cedric Wright, violinist, and George Stewart McManue, piano, at the Twentieth Century Club House, Berkeley, on Monday evening, October 16th The three participating artists must be counted among the most successful of the concert-giving artists residing in California, and their respective individual endeavors have frequently called forth the praises of public and press Considering the splendid character of their work, these three artists should give a program with that conscientiousness which one so dearly loves in a genuine musical achievement. The program itself has been prepared with unusual care and is decidedly representative in every way.

The complete program will be as follows: Sonata, E major (Händel), Cedric Wright; (a) Die Ehre Gottes aus der Natur (Beethoven), (b) Ich liebe dich (Beethoven), (c) Die Liebe hat gelogen (Schubert), (d) Gruppe aus dem Tartarus (Schubert), Harold Parish Williams; Concerto, First Movement (Brahms), Cedric Wright; (a) O bocca Dolorosa (Gabriele Sibella), (b) Koromodglandsen ved Midnatstid (Lange-Muller), (c) Le Secret (Gabriel Faure), (d) Serenade de Don Juan (Tschaikowsky), Harold Parish Williams; (a) Chanson Louis XIV (Couperin-Kreisler), (b) Nocturne, D major (Chopin-Wilhelmj), (c) Fugue, A minor (Tartini-Kreisler), Cedric Wright; (a) Have You Seen But a White Lily Grow? (Jas. I.), (b) The Painter (Fay Foster), (c) My Lagan Love (traditional Ulster Air, arranged by Hamilton Harty), (d) Kate Kearney (Alexander Lee), (e) Call Me No more (Cadman), Harold Parish Williams.

ELSA RUEGGER-ALLEN BIER CONCERT.

The concert to be given by Elsa Ruegger, the eminent cello virtuosa, and Allan Bier, the successful and brilliant young pianist (and not violinist, as the advertisement in the Musical Review erroneously stated last week), will unquestionably be one of the most important musical events of the season. Miss Ruegger is one of the truly great artists who have honored San Francisco by locating here, and who, because of her decision, ought to inspire our music lovers to attend her concert in a body, provided they possess that pride and that element of appreciation which contributes toward creating a genuine musical atmosphere.

Members of musical clubs and other music lovers frequently make themselves thoroughly ridiculous by contending that the moment an artist of distinction locates among us they become "local." Now, the ridicule is not earned because of the contention that such artists become part of our musical life, but because of the wrong accent put on the word "local." Since an artist must of necessity live somewhere, he must be local in one place or another—why not in San Francisco? And if it becomes a source of reproach to an artist to live in San Francisco, then it is about time that something be done to lift this shadow of reproach, and the best way to do so is to honor the distinguished artists who live in our midst, and the most telling way of doing this is to attend their concerts.

The program to be presented by Elsa Ruegger and Allan Bier, who, by the way, is one of the most brilliant and musicianly pianists residing here, contains the only Händel Sonata for cello and piano—a postumous work newly edited; the only Sonata written by Debussy for cello and piano; and a Sonata for cello and piano, Op. 19, by Rachmaninoff. This is a program really worth while, and one which every one who really loves music will hear, unless his musical pretentions are based upon a false foundation. The concert will take place in the Palace Hotel Ballroom on Thursday evening, October 19th. The tickets will be $1.50 and $1, and they are now for sale at Sherman, Clay & Co.'s and at the Palace Hotel News Stand. Be sure and buy them now.

SHAVITCH-DeGRASSI-BEM TRIO
Splendid Chamber Music Organization Which Will Appear at the St. Francis Hotel, Italian Room, Next Wednesday Evening

Miss Ida G. Scott of Hollister was in this city recently and completed arrangements with Mrs. Jessica Colbert for a series of concerts to be given during the months of October and November in the ambitious and enterprising town of Hollister in the beautiful Santa Cruz Mountains. These concerts will be given on Sunday afternoons and the artists engaged are: First concert—Louis Persinger and Lucia Dunham; second concert—Shavitch-DeGrassi-Bem Trio; third concert—Tina Lerner; fourth concert—Elsa Ruegger. Miss Scott is entitled to hearty commendation for her enterprise in giving the community wherein she resides opportunities to hear these distinguished musicians.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of Pacific Coast Musical Review, published weekly at San Francisco, California, for October 1, 1916.
State of California
County of San Francisco,

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alfred Metzger, who, having been duly sworn according to law, deposes and says that he is the Editor and Publisher of the Pacific Coast Musical Review and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Names of—	Post office address—
Publisher, Alfred Metzger	San Francisco
Editor, Alfred Metzger	San Francisco
Managing Editor	None
Business Manager	None

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning 1 per cent or more of the total amount of stock.)
Alfred Metzger .....San Francisco

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
None

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALFRED METZGER.
(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this the second day of October, 1916.

W. A. BRUSIE,
(Seal)
Notary Public in and for the county of San Francisco, State of California.
(My commission expires September 24, 1918.)

EDDY PLAYING IS MARVEL OF BEAUTY.

(By Ray C. B. Brown, Oakland Tribune, Sept. 22, 1916)

There is something in the appearance and manner of Clarence Eddy, as he takes place before the manual, which reminds one irresistibly of Robert Browning, and one expects to hear an inevitable toccata of Galuppi's come pealing from the pipes. Instead, there came last night as the prelude for his recital in the First Presbyterian Church, one of Johann Sebastian's glorious fugues—a fugue that began with the simplicity and modest statement of theme and ended by storming the ramparts of heaven with thunderous clamor. To speak of Clarence Eddy's technic and interpretative power is as superfluous as to praise a sunset. One takes them for granted, and proceeds to enjoyment. The program presented was one particularly adapted for tasting—from the mellifluous "Nightingale and the Rose" of Saint-Saens to the dissonances lurking in R. S. Stoughton's Egyptian Suite.

That suite, from the pen of an American composer, is a very remarkable work, rich in material, atmospheric and unusual in thematic presentation and development. It might, without exaggeration, be called an orchestral tone-poem for pipe organ. It is in four movements of linked harmonic modes, and is virtually a miniature symphony evoking the spirit of ancient Egypt. The sense of mystery that broods over the first movement, "The Pyramids," is Debussyan in its transcendence of time and space. A haunting weirdness is repeatedly suggested by close harmony on one of the woodwind pipes—a reedy yet metallic effect that can be accurately designated as a snarling gong. The themes are short, broken and suspended, but the effect is that of motionless and untired waiting.

A complete analysis of the suite would fill two columns, but mention should be made of the closing movement, "Rameses II." The shouting chords and clashing seconds of this quasi-marcia section are the very epitome of the self-laudatory inscriptions on tomb and steel left by the deificate Pharoahs. Miss Zhay Clark, the talented young harpist, gave the audience an opportunity to hear unusual and beautiful blending of organ and harp. The piano and harp in ensemble only make a duet, for what is a piano but a harp enclosed in a box and beaten with padded hammers? With orchestra, the harp is merely an additional stringed instrument with longer vibrations. But the harp-organ combination is one seraphic in its shimmering and breathing harmonies.

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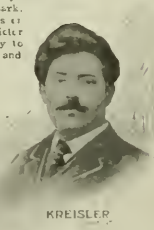

KREISLER

A CHARMING MUSICAL EVENING.

One of the most charming evenings for a long time was given on Saturday evening, September 16th, at the Hillside Club-house in Berkeley by Mr. and Mrs. George H. Richardson in honor of the return from Germany and England of the violin virtuosa, Madame Eileen Mitchell O'Moore. About two hundred and fifty guests, comprising many of the foremost musical people around the Bay, were in attendance. At about nine o'clock the two small daughters of Mr. and Mrs. T. E. Webster, of Grove Street, Berkeley, ushered in the evening with a charming old-fashioned dance, "Gavotte Rustique." They made an exquisite picture in their gleaming satin costumes of the period of Louis XI.

While not intended primarily as a concert, the affair developed into a rare musical treat, due largely to the spirit of camaradarie among the artists present. Those who presented the programs were Mrs. Orrin Kip McMurray, the well known soprano soloist of the Berkeley Oratorio Society; Dr. Albert E. Sykes, the baritone; Herbert Riley, the cello virtuoso, and Kajetan Attl, the harp virtuoso with the San Francisco Symphony Orchestra; and Paul Steindorff presided at the piano as accompanist, a role in which only a favored few have had the opportunity of hearing this prominent director. Herbert Riley illustrated his wonderful technic and singing tone with solos from Van Gocus, Caesar Cui, and Popper, receiving an ovation as he brought his numbers to a close with "Drink to Me Only with Thine Eyes," by request. Miss Carrie Jones accompanied Mr. Riley very artistically.

The playing of Mr. Attl, with his astounding technic, delightful phrasing and overwhelming dramatic effects, created a veritable furore. In fact many of the guests present insisted on a public appearance in a similar program by Mr. Attl and Mr. Riley to further enjoy their magnificent art, which request was tentatively granted, and as a result their concert will very likely take place at the St. Francis Hotel within a month or so.

The hosts and hostesses assisting Mr. and Mrs. Richardson and the guest of honor, Mrs. O'Moore were Mr. and Mrs. Paul Steindorff, Prof. and Mrs. Orrin Kip Murray, Mr. and Mrs. K. Attl, Mr. Herbert Riley, Mr. and Mrs. Jean B. Harve, Mrs. Elinor Carlisle, the Misses Alma and Helen Carlisle, Miss Dorothy MacBoyle. Presiding in the tea-room were Mrs. Dorsey Ash and Mrs. Wesley G. Miller.

Among those who greeted the charming guest of honor were Mr. and Mrs. Bernard Maybeck; Mrs. Alma Schmidt-Kennedy; the Imperial German Consul Franz Bopp; Herman Müller, the violin maker; Miss Cordelia Lee, violin virtuoso recently among us from Berlin; the Misses Pasmore; Mr. William Leinert; Mrs. Oscar Mansfeldt; Miss Rey del Valle; Mr. Douglas Soule; Mr. Cedric Wright; Miss Milda Nixon; Dr. and Mrs. Albert E. Sykes; Hother Wismer; Mrs. Jessie Wilson Taylor; Mr. and Mrs. Jos. McIntyre; Mr. and Mrs. E. E. Young; and many others of the music lovers around the Bay.

Mrs. Jessica Colbert recently returned from a booking trip to Southern California, during which she placed dates for the Chamber Music Society of San Francisco, and Tina Lerner, the eminent piano virtuosa. Mrs. Colbert was delighted with the success she met on this trip, and she says the demand for these two musical attractions was beyond her expectations.

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HOLIDAY MUSIC AT TEMPLE ISRAEL.

The music services given during the Jewish holidays at Temple Sherith Israel attracted a great deal of attention because of their artistic excellence. Much credit is due for the splendid ensemble and solo work to Cantor Benjamin Liederman, who not only supervised the rehearsals and arranged the numbers, but who contributed greatly toward the thorough enjoyment of these services by singing the many solos entrusted to the care of the cantor. Mr. Liederman's limpid and delightful tenor voice was heard to excellent advantage. The extremely sympathetic quality of the voice had ample opportunity to assert itself, and Mr. Liederman sang with an emotional intelligence and an adherence to the deep sentiment contained in these unique Oriental strains which we have never heard surpassed, and but rarely equalled.

Achille Artigues, the organist of the Temple, also distinguished himself by his judicious organ accompaniment and solos, and he contributed not a little to the excellent artistic character of these services. The choir and soloists did their share of the responsible tasks with adherence to the fine musical effects which these services, because of their solemnity and dignity, demand. An orchestra added to the general volume and climacteric effect. Rabbi Nieto delivered a series of most interesting sermons.

The Beringer Musical Club announces its thirty-sixth piano and vocal recital, to take place on Thursday evening, October 19th, at Century Club Hall. An unusually attractive program of vocal and instrumental numbers, including compositions by Rich. Strauss, Rachmaninoff, Nicolaieff, Rhene-Baton, Dvorak, Schumann, Chopin and Liszt will be presented by the following participants: Miss Vernita Pellow, Miss Charlotte Ibscher, Miss Emily Muller, Miss Louise Cameron, Mrs. Helen McKinlay, Miss Flora Flynn, Miss M. Monica Heffernan, Miss Myrtle Dow, Miss Irene De Martini, Miss Zdenka Buben and Miss Genevieve Holmberg.

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The second of the recitals of violin and organ music by Alexander Stewart and William Carruth will take place this Sunday afternoon, October 15th, at four o'clock at The Abbey, East Oakland. The numbers for violin and organ will include the Romance from the Lalo violin concerto Meditation by Glazounow, a Berceuse in E major by Gabriel Faure. Mr. Carruth will play as an organ number the Andante from the Widor Symphony No. 8, and Howard E. Pratt, tenor, will contribute an aria from Händel's Samson and the Aller Seelen by Richard Strauss, the latter with violin obligato.

Madame Loisa Patterson (Wessitsh) has just returned from Italy, where, after a period of study with Lombardi and Leopold Mugone in Florence, she achieved a notable success in many operas and concerts given in Milan, Florence, Rome and other Italian cities. After a short visit at her home in Palo Alto, Mme. Patterson left for New York to fill opera and concert engagements. Before her departure to Italy she was a pupil of Mme. Joseph Beringer for three years.

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Never was Caruso more in harmony with his theme than in "Santa Lucia," the Neapolitan folk-song, which is his contribution to the October list of new Victor Records. It is a song of his native Naples, timed to the gentle swing of the fisherman's oar and dedicated to the patron saint of the Neopolitans.

In a superb rendering of the pathetic "Lighter is My Slumber," Julia Culp stands among lieder singers in a plane by herself as an interpreter of Brahms. The singer's purity of style and beautiful mezzo voice are well shown here. An admirable example of artistry is the Destinn-Duchene duet, "My Dear Shepherd," a pastoral gem from Tschaikowsky's last opera, The Queen of Spades, for which he wrote much beautiful music. Geraldine Farrar gives a delightful rendition of "Thy Dear Eyes," a setting by Homer N. Bartlett to the well-known poem beginning, "I want no stars in Heaven to guide me."

The tender and melodious "Calm as the Night" is the theme of an exquisite rendering by Alma Gluck. Many great singers have found this a favorite, but it seems impossible that any one could achieve more with it than Gluck. Louise Homer's deep, rich contralto finds a sympathetic subject in "Flee as a Bird," one of the most famous of sacred songs; and Evan Williams is heard in another sacred number, the beautiful "Face to Face." Mabel Garrison's singing of "The Voice of Spring" is a remarkable example of coloratura work, revealing the art, quality and capacities of her voice to perfection.

Frieda Hempel's magnificent coloratura soprano finds expression in "Voices of the Woods," a vocal arrangement of the lovely "Melody in F" of Rubinstein, and the accompaniment of strings and harp is highly effective. The full, resonant bass of Marcel Journet lends itself aptly to the martial strains of a Cossack War Song, written by Massenet many years ago; Giovanni Martinelli in that beautiful and pathetic air, "Farewell to Earth," from Lucia, has a theme of great possibilities which he realizes to the full; and John McCormack gives a splendid rendition of the ever popular "Then You'll Remember Me," from the Bohemian Girl.

Caruso

The versatility of Fritz Kreisler is manifest in his interpretation of an "Adagiette" from Bizet's L'Arlesienne. The devotional nature of the piece calls forth that great depth of feeling which Kreisler's fingers draw from the violin with such facility. Maud Powell seems to find new beauties in Dvorak's "Humoresque," of which she gives an exquisite violin rendition. Efrem Zimbalist also contributes a violin solo, giving with much beauty of tone and tenderness of expression, Moszkowski's delightful "Serenade."

The exquisite Fifth Symphony of Beethoven is to be interpreted in its entirety by the Victor Concert Orchestra on four records, and the first of the series, containing the first movement, is among this month's contributions. McKee's Orchestra gives two splendid concert renditions—the poetic and colorful "Intermezzo" from Enrique Granados' Spanish opera, Goyescas, and the charming "Ecstasy" of Thome.

Mizzi Hajos, the chic and charming little prima donna, beloved by all who see her, has joined the Victor forces and signals her advent auspiciously with two hits from her latest success, Pom Pom, in which she has made the biggest success of her career. The numbers are "Evelyn" and "In the Dark," and they are both delightfully given.

The Victor Oratorio Chorus and the Victor Male Chorus give renditions of two Beethoven favorites, "The Heavens Resound," and "Oh, What Delight," the Prisoners' Chorus from the first act of Beethoven's one opera, Fidelio. The "Coronach" and the "Soldier, Rest," two more settings of songs from Sir Walter Scott's "Lady of the Lake," are effectively rendered by the Victor Ladies' Trio and by Olive Kline and Elsie Baker respectively, and will doubtless be used extensively in schools where this classic is studied. Charles Ross Taggart, as Farmer Jones, recites two of Holman F. Day's rugged little classics, "Plain Old Kitchen Chap" and "The Stock in the 'Tie-Up'" in his own inimitable style. The Victor Male Chorus offers two interesting collections of old songs—a medley of college favorites and a medley of songs of good fellowship—which will appeal to those who like good male chorus singing.

McCormack

Such is the musical feast that is set before Victor enthusiasts this month, and every one who is fond of good music is sure to enjoy it. Whether or not you have a Victor or Victrola, it is worth while to go to any Victor dealer's and hear this delightful music. He will gladly give you a complete descriptive list of the records and will play any selection you wish to hear.

ORPHEUM.

Another great new show is announced for next week at the Orpheum. It will be headed by Sam Chip and Mary Marble, whose visits are always a source of delight to Orpheum patrons. They will appear in a dainty and quaint musical fantasy by John L. Golden entitled "The Clock Shop." It was originally produced with great success at a Lambs' Club Gambol, and John W. Dunne, who guides the destinies of Mr. Chip and Miss Marble, recognizing in it a splendid vehicle for their abilities, immediately secured it. "The Clock Shop" is a genuine oddity. It tells how two little Dutch Clocks loved each other and how the False Alarm Clock tried to make the course of true love run so badly that it could never again run smoothly; how Father Time straightened out the lovers' difficulty and they were married forthwith. Sam Chip and Mary Marble will appear as the two little Dutch Clocks who love one another. That sterling actor, John W. Dunne will be the Grandfather Clock and the remaining characters will be in the hands of a capable company.

Searl Allen and Ed. Howard, who have a splendid list of successes to their credit, have made a vaudeville addition to them in a song and dialogue skit entitled "A Real Pal." Alexander MacFayden, the American pianist and composer, enjoys great musical distinction. He has toured the United States and Canada with Leonora Jackson, the famous violinist, and recently achieved a notable success with the Chicago Symphony Orchestra. An amusing and interesting exhibition of Simian intelligence is shown by a couple of baboons trained by Nederveld. They whirl around in a cycle saucer, one on an ordinary bicycle and the other on a motorcycle. They also inject a little comedy and carry on a pantomimic bandinage with the drummer in the orchestra.

Mabelle Sherman and Arthur Uttry, who have a fine reputation on the musical comedy stage, will offer a choice selection of dainty bits from their most popular successes.

ELIZABETH SIMPSON'S LECTURE.

Miss Elizabeth Simpson will give the third of a series of six lectures on "The Music of Yesterday and Today" at Sorosis Club Hall, 536 Sutter Street, next Friday morning, October 20th, at 10:30. The subject will be "The Dawn of Romanticism"—Beethoven. These lectures are proving very popular and successful. They are arousing much interest among club members and their friends. The audiences are doubling in size each time, and Miss Simpson has every reason to be delighted by the reception that is being given to her professional pupils who are assisting her in the pianoforte illustrations. The next lecture, enumerated above, is Miss Simpson's favorite one. The illustrations will be excellent. Mrs. Edwin W. Stadtmuller will play the Beethoven concerto in C minor. Miss Mary Bradley will do the Rondo, Op. 51, and the Rondo a Capriccio, Op. 129. Charles Albert Case will sing Adelaide, Ich liebe dich, and Der Kuss, and Mrs. Richard Martin and Mrs. Stadtmuller will play the Variations on a Theme by Beethoven for two pianos by Beethoven-Saint-Saens. All the pianists are pupils of Miss Simpson. Mr. Case's accompanist will be Miss Lola Gwin.

LECTURES ON SYMPHONY.

A particularly opportune and timely course of lectures on the Symphony and Its Development is to be given by Albert I. Elkus on consecutive Tuesday afternoons, commencing October 24th. Mr. Elkus will give six lectures that will be a comprehensive and exceedingly interesting analysis of the evolution of the symphony. The first lecture is to be on The Orchestra and Its Structure. In the succeeding lectures, each of the following subjects will be discussed in turn: Symphonic Form; The Analysis of a Symphony; The Symphony From Its Origin to Beethoven; The Symphony Since Beethoven; and, finally, The Symphonic Poem and Program Music. The lectures will be illustrated by excerpts from the current programs of the San Francisco Symphony Orchestra concerts. At two o'clock on consecutive Tuesday afternoons, in the Paul Elder Gallery, 239 Grant Avenue.

THEATRE ST. FRANCIS.

The Theatre St. Francis is proving itself not only the most interesting theatre from a structural and beautiful standpoint, but also from the standpoint of wonderful feature pictures. "Anton, the Terrible," this week's feature, is a heavy drama having to do with Russian intrigue at the opening of the great war—and Theodore Roberts, undoubtedly the finest

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"villian," either on the speaking stage or in the silent drama, well and fiercely portrays the head of the Russian Secret Police. He is ably supported by Anita King and a powerful cast. To offset the intense thrills of the big feature, a delicious comedy, with Max Figman playing the leading role, called "Papa by Proxy," sends the theatregoer into bursts of hearty laughter. A travelogue and a weekly complete a very strong bill.

For next week, commencing Sunday, the St. Francis offers charming Edna Goodrich in a society drama called "The House of Lies."

The especially good interpretive music of the fine orchestra, under Bernat Jaulus and Sidney Polak, deserves much credit.

The evening concert, and the special music for the pictures, is worth the price asked for a big evening's enjoyment. All in all, the Theatre St. Francis is surely an excellent place to go for matinee or evening. One always sees and hears the best there, and comes away pleased and satisfied.

CORT THEATRE.

Like all of the famous New York Winter Garden shows, "A World of Pleasure," which begins its second and final week in San Francisco at the Cort Theatre tomorrow (Sunday) night, October 15th, is designed to afford several hours of glorious recreation, and in this respect it has quite a percentage of advantage over any of its predecessors, good as they may have been. This increased efficiency in the laugh producing, trouble chasing line is due largely to the excellent company selected for the principal roles, injecting into the performance the greatest variety of comedy, dancing and ensembles that any Winter Garden performance has ever offered. Such noted entertainers of the American stage are to be found in the cast as William Norris, star of two score musical comedy and light opera successes; Conroy and Le Maire, kings of blackface comedy; Collins and Hart, top notchers of burlesque strong men acts; the Courtney Sisters, cleverest of singing comediennes; Margaret Edwards, a youthful marvel of dancing skill and physical perfection.

ALCAZAR.

"Widow-By-Proxy," that clever comedy which served May Irwin so successfully as a starring vehicle, has just been secured by Belasco and Mayer for exclusive presentation at the Alcazar Theatre where it will be produced for the first time at popular prices, beginning next Monday night with Eva Lang and John Halliday in the leading roles, supported by the clever Alcazar Players. The characters in this charming play are delightfully quaint and the fun which starts at the first curtain never ceases until the very end.

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Manager-Secretary A. W. Widenham Announces Opening of Sunday Concert Season Ticket Sale, to Begin Next Monday in Phelan Building Offices.

So enormous has been the sale of season seats for the Friday concerts of the forthcoming season of the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, that the expectations of the officers of the Musical Association of San Francisco will be more than realized, for there is now no doubt of the oversubscription of these Friday symphonies.

While this condition is highly gratifying, it means that many music lovers will be prevented from attending these concerts. It has therefore been decided to repeat each Friday program on the Sunday immediately following its rendition, and to issue season tickets for the series of Sunday symphony concerts. This sale will begin on Monday, October 16, and continue all week, at the offices of the Musical Association of San Francisco, in the Phelan Building, where the sale of subscribers' season tickets for the Friday symphonies is still being conducted. The sale of single seats for both Friday and Sunday symphonies will be put on at Sherman, Clay & Co.'s on October 23.

Secretary-Manager A. W. Widenham announces that but few of the seats for the Sunday symphony concerts have been retained by the guarantors, so that practically the entire body of the Cort Theatre will be at the disposal of prospective subscribers on Monday. The Sunday symphony concerts, which in every way will be identical with the Friday symphonies, will be given on the following dates: October 29; November 12, 26; December 10, 24; January 7, 21; February 4, 18; March 4, 18; April 1.

Prices for the season of Sunday symphonies follow: Orchestra, $11; balcony, first rows, $11; balcony, next thirteen rows, $8; gallery, first row, $8; gallery, next fourteen rows, $5.

These are the prices for single seats at the Sunday symphonies: Orchestra, $1; balcony, first three rows, $1; balcony, next thirteen rows, 75 cents; gallery, first row, 75 cents; gallery, next fourteen rows, 50 cents.

Boxes, containing eight seats, will be $125 for the season and the six-seated boxes will be $100. Loges, containing five seats, will be $80.

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In accordance with the conditions on the contracts for space in the MUSICAL CLUB EDITION of the Pacific Coast Musical Review, we are publishing every week, prior to the date of the ANNUAL NUMBER, the names of those who are reserving their space in advance. Owing to delay in receiving information from California Musical Clubs, this year's annual number will be published on Saturday, October 28th.

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Note—Names will be continued here upon receipt of contracts. Above contracts were received up to October 11th, just in time for this weeks issue.

PACIFIC COAST
Musical Review
SAN FRANCISCO, OAKLAND, LOS ANGELES, PORTLAND, SEATTLE
THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
PUBLISHED EVERY WEEK

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COMMUNITY SINGING FOR SAN FRANCISCO.

National Movement to Introduce Intelligent Musical Knowledge Among the General Public Takes Hold In This City.

(Redfern Mason, in the San Francisco Examiner, Oct. 8)

In New York they call men, women and children together by the singing, tell them to sing. This they designate "Community Singing." In Chicago they bid the people together; but they also invite choir singers, members of the best choruses, and let the untrained sing with the trained. The latter is manifestly the saner method of going to work, and I entirely share H. E. Krehbiel's view that the enthusiastic uproar styled "community singing" in New York does not deserve the encouragement of musicians.

For music is an art. The practice of an art requires skill, and skill only comes with practice under good direction. It is upon this well directed study that the community singing committee of San Francisco insists. Backed by the Recreation League, the members of the committee have been at work for several months. They have started three branches of the "San Francisco Singing Classes," for they hold that the only community singing worth listening to is that which is learned by regulation schooling. The branches now in operation are as follows: Arrillaga Musical College, 2315 Jackson Street, meeting on Wednesday evenings under the direction of Achille Artigues; Girls' Club, 362 Capp Street, meeting on Friday evening under the leadership of George McManus; the Emporium, Market street, under the direction of Johannes C. Raith.

During the present week four new centers will be started. Any man or woman, boy over 18 or girl over 16, may attend. A charge of ten cents is made for each lesson and the music now being used costs exactly two cents. The new centers will be: Washington Irving School, Broadway, near Montgomery, Tuesday evening, teacher, Alfred E. McMillan; Sutro School, Twelfth Avenue and Clement, Friday evening, teacher Mr. Raith; Laguna Honda School, Seventh Avenue and Irving Street, Friday evening, teacher, Mr. McMillan; Bryant School, Bryant and Twenty-second streets, Thursday evening, teacher, Russell Dill.

Here is the San Francisco ideal of community singing compressed into a nutshell:

"The San Francisco Singing Classes are organized to bring into play and give artistic expression to the love of music which is latent in the breasts of all men and women.

"The classes are open to all adults, including girls over 16 and young men over 18.

"No previous knowledge of music is required, and it may be taken as a general truth that only the exceptional person is lacking in a singing voice.

"A charge of 10 cents per lesson will be made and the music will be furnished at wholesale prices, which are so low as to be almost nominal.

"Instruction will follow the general outlines of (a) unison singing of popular songs, especially folk songs, including the learning by heart of chosen examples, both words and melodies by the classes; (b) the mastering of the elements of notation and rhythm; (c) progressive study of part singing, beginning with simple harmonized chorals and part songs and progressing gradually to the singing of numbers from oratorio and opera and unaccompanied madrigals.

"The concurrence of the singers with the responsible directors in the choice of music will be encouraged, so that the people may play as large a part as possible in their own musical development.

"The classes will ordinarily be held in the public school buildings of the city.

"The administration of the affairs of the organization is vested in the committee called together by the Recreation League of San Francisco.

"Everybody can sing if he will try."

THIRD MANSFELDT LECTURE PIANO RECITAL.

Walter Anthony Delivers Well Compiled and Interesting Lecture on Liszt and Mr. and Mrs. Hugo Mansfeldt Play the Master's Compositions.

By ALFRED METZGER

The third of the series of three lecture piano recitals arranged by Mr. and Mrs. Hugo Mansfeldt took place in the Colonial Ballroom of the St. Francis Hotel on Thursday evening, October 12th. The program was devoted to the compositions of Franz Liszt, and the lecturer on this occasion was Walter Anthony, the music and dramatic editor of the San Francisco Chronicle, who spoke on Liszt and his works. Mr. Anthony is blessed with that subtle sense of wit which is such a rare accomplishment, and he uses it in a manner that appeals strongly to people of an intelligent mental attitude. In his judicious distribution of these shafts of humor, he does not fail to occasionally aim at himself, and while apparently in such instances he seems to belittle his efforts, he actually reveals an unconscious element of modesty not at all unbecoming in a man who is constantly in the public eye. So his reference to the managing editor who would dispense with the services of the critic were he sufficiently well informed to realize the latter's shortcomings did not deceive anyone regarding Mr. Anthony's value to the newspaper that employs him.

Mr. Anthony, in a sort of preface to his actual discussion of Liszt and his works, expressed the opinion that there was altogether too much written about music in an explanatory manner. He cultivates the conviction that more should be left to the hearer's imagination.

LEOPOLD GODOWSKY
The Master of Master-Pianists, Who Will Give Three Enormous Programs at Scottish Rite Hall on Sunday Afternoons, Oct. 29, and Nov. 5, and Thursday Night, Nov. 2

He claims that music that needs much explaining is not good music, and really fine music does not require any exhaustive description. He evidently classes music in the category of an impressionistic art that should be permitted to leave its various impressions on the individual mind in accordance with the perceptive qualities of the particular listener who absorbs its beauty. According to Mr. Anthony's reasoning no one is really qualified to tell a hearer what impression a certain composition will make on him. He believes in letting the hearer draw his own conclusion, and he thinks that really good music can not fail to leave its mark on any intelligent hearer.

Concerning Liszt, Mr. Anthony dwelt on the exceptionally generous disposition of the master. Referring to his innumerable acts of charity and free-handed distribution of his rare genius, he stated that this generosity was evident in his music, the effervescence and richness of which forms its most familiar characteristic. He also mentioned Liszt's immense influence on the success of Wagner's operas, claiming that the Ring would never have been heard had it not been for Liszt's efforts in behalf of Wagner's works. The concluding lines of Mr. Anthony's remarks were devoted to a more detailed enumeration of particular compositions of Liszt's, setting forth the impressions they leave and the sentiments they are usually understood to emulate. It was a most excellent dissertation on a very interesting subject.

Mrs. Hugo Mansfeldt distinguished herself especially on this occasion, displaying that artistic discrimination in phrasing and that delightful coloring in touch which has created for her such a host of friends and admirers. She played the Ballade in B minor and the Twelfth Hungarian Rhapsodie with a gratifying display of the brilliant technical and hidden poetic qualities that form such excellent features of these works.

Hugo Mansfeldt again demonstrated the mastery over the piano which has earned for him a just distinction wherever music is appreciated. He impressed his audience with the authority of his Liszt readings, and revealed hidden beauties that one scarcely expected in some of the works. Both as to the romantic and the dramatic episodes in the works he interpreted he gave complete satisfaction, proving that his prominent position in the world of music has been gained justly. The program began and ended with a two-piano composition, or rather works arranged for two pianos, and both Mr. and Mrs. Mansfeldt succeeded in bringing out the orchestral nature of these works, displaying a knack in ensemble work which is rarely heard on the concert platform. Mr. Mansfeldt has reason to feel greatly gratified with the artistic success as well as the educational effect of these three piano lecture recitals.

The program rendered on this most recent occasion was as follows: Les Preludes, Symphonic Poem, two pianos, Mr. and Mrs. Hugo Mansfeldt; (a) Waldesrauschen (In the Forest), (b) Consolation, D flat major, (c) Gnomenreigen (Dance of the Gnomes), (d) Rhapsodie Hongroise No. 10, Hugo Mansfeldt; Lecture on Liszt and his works, Walter Anthony; (a) Ballade, B minor, (b) Rhapsodie Hongroise No. 12, Mrs. Hugo Mansfeldt; Concerto, E flat, two pianos, Mr. and Mrs. Hugo Mansfeldt.

MISCHA ELMAN DRAWS RECORD AUDIENCE

Second San Francisco Concert Crowded to and Beyond the Doors and Oakland and Berkeley Concerts Fill Seats and Standing Room.

Last week the Pacific Coast Musical Review referred to the Elman concert by way of musical discussion, and this week we feel that the extraordinary drawing powers of this young violinist should be mentioned more in detail. Evidently the public was so pleased with the art displayed by this young virtuoso that the expressions of satisfaction carried by those who attended his initial event to those who were unable to gain admittance were so tempting that the rush to secure tickets was such as not only to exhaust every seat in the large auditoriums, but to require the placing of chairs upon the platform and in the ante-rooms and dressing rooms of Scottish Rite Auditorium. The concert before the Berkeley Musical Association was also packed, considerably more than two thousand people being present. The Oakland Municipal Theatre, when Elman appeared under the auspices of the Teachers' Association, was also found to be too small to house the crowds that clamored for admission. When you consider that Paderewski was equally successful, and that the Friday afternoon concerts of the San Francisco Symphony Orchestra under Alfred Hertz are practically sold out by subscription, you may realize the magnitude of the present musical season. The prediction of the Pacific Coast Musical Review a month or two ago, that the season of 1916-1917 will prove to be the greatest in the history of San Francisco is gradually being fulfilled.

HONOR LEO, JAN AND MISCHEL CHERNIAVSKY.

The San Francisco Music Teachers' Association, of which Georg Krüger is President, will give a reception in honor of Leo, Jan and Mischel Cherniavsky in the Fairmont Hotel Ballroom this (Saturday) evening, October 21st. There will be a musical program of special interest and of just sufficient duration not to entirely monopolize the splendid social evening. This will be the first of a number of brilliant social functions prepared by the San Francisco Music Teachers' Association, and these affairs will even surpass the array of delightful entertainments which were the feature of last year's social program. Mr. Krüger and his associates know exceedingly well how to arouse the interest of the musicians, and they could do no better than to pay homage to the distinguished artists who honor the city by their occasional visits.

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Evening Prices 10c, 25c, 50c, 75c. Matinee Prices (Except Sundays and Holidays) 10c, 25c, 50c.
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PACIFIC COAST Musical Review
San Francisco, Oakland, Los Angeles, Portland, Seattle
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PUBLISHED EVERY WEEK

ALFRED METZGER - - - - - - - EDITOR

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FIFTEENTH YEAR.

OUR MUSICAL CLUB EDITION.

The sixteenth birthday number of the Pacific Coast Musical Review will be published next Saturday, October 28th. It will contain about forty pages of valuable information. Unlike special numbers of other papers the Pacific Coast Musical Review never wastes any space, and instead of giving its readers ninety per cent of advertising and paid write-ups and pictures, it gives the public more information than advertising space. We have addressed sixty musical clubs and clubs with musical sections, and have received replies from some of them. Those clubs from which we have received information will be mentioned in detail. Those organizations that did not return the blanks we forwarded will only be referred to briefly. In any event we will have the names of sixty musical clubs and clubs with music sections and their addresses in this edition.

Any artist, teacher and manager who still wishes to take advantage of the fine advertising possibilities of this edition may inform us not later than Monday, October 23d. Any copy received later than Tuesday, October 24th, before 5 o'clock p. m. can not appear in this issue. We want to take advantage of this opportunity to inform our readers that copy which is expected to appear in a current number of the paper must be RECEIVED (not mailed) not later than five o'clock on Tuesday afternoon. Wednesday morning is too late. Because the paper is printed on Thursdays does not mean that copy can be used up to the last moment.

We have tried to make this forthcoming edition as interesting and picturesque as possible, and we trust it will please our many friends. Being such an unusually large number, the paper may be delayed somewhat in transmission, and subscribers may receive it a day or two later than the usual number. We trust they will have patience with us, as it is a big task to publish such editions.

CITY'S MOST BRILLIANT SYMPHONY SEASON.

At three o'clock on Friday afternoon, October 27, at the Cort Theatre, the upraised baton of Conductor Alfred Hertz will signal the beginning of what must unquestionably prove the most brilliant season of the San Francisco Symphony Orchestra. Those that have been privileged to be present at the rehearsals are enthusiastic over the results that Conductor Hertz has obtained. Hertz himself is delighted with his admirable body of eighty instrumentalists. The best of last year's musicians have been re-engaged, and in every case where a change has been made it has tended toward improvement. Under the brilliant leadership of Hertz, the San Francisco Symphony will soon become to the West what the Boston Symphony is to the East.

Brahms' First Symphony will appropriately be the first number of the first programme, because of Hertz' eminence as an interpreter of Brahms. Chausson's symphonic poem, "Viviane," will follow, and the overture to Smetana's "The Bartered Bride" will complete the concert. The same programme will be given at the first Sunday symphony concert, on October 29. The Friday concerts will begin at 3 o'clock precisely and the Sunday concerts at 2:30 o'clock. All of the symphony concerts of the season will be an hour and a half in duration and no longer. The true symphony student knows that lengthy programmes militate against complete enjoyment of a symphony concert, for only a certain amount of good music may be properly "absorbed" at a sitting.

The season ticket sale, which is just coming to a close, has exceeded the most sanguine expectations of the officers of the San Francisco Musical Association. Secretary-manager A. W. Widenham announces that the sale of seats for single concerts will open at Sherman-Clay & Co.'s on Monday, October 23. The prices for the Friday symphonies will be 75c, $1, $1.50 and $2, while for the Sunday symphonies, when the programmes will be identical, the prices will be but 50c, 75c and $1. Surely, here are musical feasts of the first water at prices that are truly "popular."

THE CHERNIAVSKY CONCERTS.

This Sunday afternoon, October 22d, at Scottish Rite Auditorium, and also next Thursday night, October 26th, at 8:15, Manager Will. L. Greenbaum will offer two concerts of a somewhat different type from the usual—in fact, it will be the first time in this city that concerts will be given by a touring "Trio," and while chamber music forms an important part of the offerings, each of the three artists will appear as a virtuoso soloist at each concert. The Cherniavsky organization is not a "Trio" in the sense that the Elonzaleys or the Kneisels are a "Quartet"; it is a combination of three soloists who make a feature of playing trios.

The three Cherniavsky brothers who form this unique organization have been before the public for fifteen years and have traveled in many lands, meeting with colossal successes. This, however will be their first visit to America, and after a short tour of the West will make their debut in Carnegie Hall, New York, early in the New Year. The tour is under the direction of the famous dancer, Maud Allen, who heard the Cherniavskys in Australia and was so delighted with their work that she immediately engaged them to tour this country.

Although each of the brothers has at different times been approached by managers with offers for tours, either alone or with singers or pianists, they have remained steadfast to their resolution to make their way together. The result of this bond of brotherly love and sympathy is at once noticeable in their work. The Cherniavskys will probably create a veritable sensation here.

Here is the program for this Sunday afternoon's event:

1. Trio of Piano, Violin and Violoncello, D minor, Op. 32 ..... Arensky
2. Violoncello Solos:
   (a) Cantabile ..... Cesar Cui
   (b) Souvenir de Spa ..... Serais
   Mischel Cherniavsky

LEO CHERNIAVSKY
The Violinist Brother of the Three Cherniavsky Brothers, Who Play at Scottish Rite Hall This Sunday and Next Thursday Night

3. Piano Solos:
   (a) Nocturne, D flat ..... Chopin
   (b) Etude, F major, Op. 25, No. 3 ..... Chopin
   (c) Scherzo, B flat minor ..... Chopin
   Jan Cherniavsky
4. Violin Concerto, Op. 23, F minor ..... Ernst
   Leo Cherniavsky
5. Trios for Piano, Violin and Violoncello:
   (Arranged by Leo Cherniavsky)
   (a) Serenade ..... Widor
   (b) Moment Musicale ..... Schubert
   (c) Hungarian Dance No. 5 ..... Brahms

The second and last Cherniavsky concert, next Thursday night, October 26th, will offer the following beautiful program:

1. Trio for Piano, Violin and Violoncello, No. 1, Op. 49 ..... Mendelssohn
2. Violoncello Concerto, Op. 33 ..... Saint-Saens
   Allegro non troppo. Allegretto con moto. Molto allegro.
   Mischel Cherniavsky
3. Piano Solos:
   (a) Nocturne, E major, (b) Etude, C minor, Op. 10, No. 12, (c) Valse, G flat, (d) Polonaise, A flat, Op. 53 ..... Chopin
   Jan Cherniavsky
4. Violin Concerto, Op. 31, No. 4 ..... Vieuxtemps
   Andante-Moderato, Adagio Religioso, Allegro
   Leo Cherniavsky
5. Variations from Trio ..... Tschaikowsky
   No. I—Tema; No. 2, No. 3, No. 4, No. 5, No. 6, No. 9, No. 10.
   No. II—Finale e Coda.

Tickets are now on sale at both Sherman, Clay & Co.'s and Kohler & Chase's, the prices being $1.00, $1.50 and $2.00.

Now San Francisco has another opportunity of making a "discovery" before the big Eastern cities.

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO.

The first concerts of the Chamber Music Society of San Francisco, formerly known as the San Francisco Quintet Club, will be given Tuesday night, October 21st, in the Colonial Ballroom of the St. Francis Hotel, on which occasion Leopold Godowsky, the great pianist, will be the special guest.

This series of concerts will be under the personal management of Miss Eda Beronio, who has taken the work off the shoulders of Mr. Greenbaum, who will attend only to the business part of the work. The organization is unquestionably the finest chamber music combination ever formed in the West. With such names as Louis Persinger, L. W. Ford, Nathan Firestone, Horace Britt, Gyula Ormay and Elias Hecht on the roster and with the assistance of such artists as Emilio Puyans, H. B. Randall and L. J. Previati, a new standard will be set for ensemble concerts in San Francisco.

The program for this first concert is as follows:
Quartet for strings, F major, Op. 96 ..... Dvorak
Quartet for flute and strings, A major ..... Mozart
Quartet for piano and strings, G minor ..... Faure

Season tickets are $5.00 for reserved seats and $2.00 for unreserved for the six concerts. Those desiring to attend only the three afternoon or the three evening concerts can secure tickets at just one-half this price. For single concerts the prices are $1.50 for reserved and $1.00 for unreserved seats.

Tickets are now on sale at Sherman, Clay & Co.'s and Kohler & Chase's.

GODOWSKY AND HIS PROGRAMS.

What is left to tell the music lovers, teachers and students of this community about the superb art and colossal greatness of Leopold Godowsky? The government of Austria selected him to take charge of its great Master School for Pianists in the Royal Conservatory of Vienna; Josef Hofmann has publicly said that he has learned much from hearing Godowsky play, and he ranks him with his own master, Rubinstein; De Pachmann exclaims, "Liszt and Godowsky!" Men like Paderewski, Bauer, Gabrilowitsch, Rosenthal and Busoni have publicly acclaimed his greatness, and the whole world of music hails him as a "Master of the Masters."

No such programs of pianoforte music have been heard in this city for many moons as Godowsky promises us. They embrace great music of every time. Godowsky is "up to the minute," and will play works by the modern composers, works by the romantic composers, works by the old masters, and, in short, every kind of good music ever written for the piano. Just look over these three colossal offerings and you will at once realize that to hear them will be worth a dozen lessons from any teacher, and any broad-minded and able teacher will frankly tell you so.

So many have expressed a desire to hear Godowsky play all three of the programs that Manager Greenbaum has made a course ticket rate. For as little as $2.25 you can hear this master play all of the programs. Godowsky is also a marvelous adept in the art of counterpoint. His studies in this line on Chopin themes are more than wonderful. He plays with the left hand alone Chopin works that most pianists find it difficult to play with both hands. De Pachmann once played some of these Godowsky contrapuntal studies for Arthur Dymons, the famous London critic, who, the next day wrote: "De Pachman played for me a study by Godowsky. He played it over three times and each time more exquisitely. The left hand sounded like two hands, the two hands like four hands." When Godowsky himself played his marvelous symphonic metamorphosis of Strauss' "Wine, Women and Song" Waltz in New York, the critic of the Post said: "It sounded like ten hands playing."

But Godowsky is not only the greatest technician living, but his playing is full of soul and sympathy, and more beautiful playing of the Chopin Funeral March Sonata can scarcely be imagined.

Here are the three programs and you can get single and course tickets at the usual Greenbaum box offices NOW.

SUNDAY AFTERNOON, OCTOBER 29, AT 2:30

1. (a) Thirty-Two Variations, C minor ..... Beethoven
   (b) Fantasie, C major, Op. 17 (in three movements) ..... Schumann
2. Sonata, B flat minor, Op. 35 ..... Chopin
3. (a) Moment Capricciosa ..... Weber-Godowsky
   (b) Etude No. 27, (c) Etude, Op. 10, No. 8 (For the left hand alone) ..... Chopin-Godowsky
   (d) Symphonic Metamorphosis of Johann Strauss' Waltz, "Wein, Weib und Gesang" (Wine, Woman and Song) ..... Godowsky
4. (a) La Soiree, dans Grenade (The Evening in Granada) ..... Debussy
   (b) Poissons d'Or (Gold Fish) ..... Debussy
   (c) Berceuse ..... Henselt
   (d) Gnomenreigen (Frolic of the Gnomes) ..... Liszt
   (e) Campanella (The Little Bell) ..... Liszt

THURSDAY EVENING, NOVEMBER 2, AT 8:15

1. (a) Impromptu, B flat (Themes with Variations) ..... Schubert
   (b) Rhapsodie, G minor, Op. 76 ..... Brahms
   (c) Rondo, G major, Op. 129 (The Wrath Over the Lost Farthing) ..... Beethoven
2. (a) Sonata, B minor ..... Liszt
4. (a) Balade, G minor, (b) Trois Eccossaies, (c) Nocturne, F sharp, (d) Scherzo, B flat minor ..... Chopin
4. (a) Rondo, C major, Op. 24 (Perpetuum Mobile) ..... Weber-Godowsky
   (b) Etude, Op. 25 No. 9; (c) Etude, Op. 10, No. 6 (For left hand alone) ..... Chopin-Godowsky
   (d) Berceuse ..... Liadow
   (e) Poeme, Op. 32, No. 1 ..... Scriabine
   (f) En Automne ..... Moszkowski
   (g) Marche Militaire ..... Schubert-Taussig

SUNDAY AFTERNOON, NOVEMBER 5, AT 2:30

1. (a) Sonata, A flat, Op. 110 ..... Beethoven
   (b) Menuet, A minor, from "Renaissance" ..... Rameau-Godowsky
   (c) Concert—Allegro, A major —— Scarlatti-Godowsky
2. Twenty-Four Preludes ..... Chopin
3. (a) Au bord d'une Source ..... Liszt
   (b) Etude de Concert, F minor ..... Liszt
   (c) La Nuit (The Night) ..... Emerson Withorne
   (d) Si Oiseu j'etais (If I Were a Bird); Etude, Op. 2, No. 6 ..... Henselt-Godowsky
   (e) Jeux d'Eau ..... Ravel
   (f) Toccata, F major, from the Fifth Concerto ..... Saint-Saens

MRS. GERDA WISMER HOFMANN'S RECITAL.

Thursday evening, October 12th, was the occasion of one of the most interesting programs of the season thus far. Gerda Wismer Hofmann, assisted by her sister, Margaret Wismer Nicholls (Mrs. Robert J. Nicholls) and Robert Burton, appeared in a Dramatic Recital in Sorosis Hall before a large and most enthusiastic audience. Mrs. Hofmann has become well known in San Francisco for her splendid histrionic gifts, and never appeared to better advantage than on this occasion. Her gift is very versatile. She was delightful in her word-painting, from the Field Lullabies, or "To a Canary," which was very dainty and sweet, and in the Mad Scene of Ophelia, which she made most realistic. Her "Ode to a Grecian Urn" gave a classic touch to her readings, and in the two "Quarrel Scenes," from "A School for Scandal,", in which she had the able support of Robert Burton, as Sir Peter, Mrs. Hofmann displayed still another side of her versatile art.

Robert Burton also gave three vocal solos in a melodious baritone voice and Mr. Nicholls sang three songs by Mrs. H. H. A. Beach, of which "Spring" showed her lovely voice at its best, and to an enthusiastic encore she responded with "Annunciation," by Abbie Gerrish-Jones, which she gave a delightful rendering and interpretation. Gyula Ormay at the piano gave the sympathetic and artistic support to the vocalists for which this fine artist can always be depended upon.

The program was as follows: The Dream Garden (Coverley), The Woodpecker (Old English), Ah Love, but a Day (Mrs. H. H. A. Beach), Robert Burton; (a) From "Gitanjali" (Sir Rabindranath Tagore), (b) Stanzas from "The Two Poets of Croisic" (Robert Browning), (c) The Ocean, from "Childe Harold" (Lord Byron); (a) To a Canary, (b) Night (Dorothy Stillman Duryear); The Chambered Nautilus (Olive Wendell Holmes); (a) Japanese Lullaby, (b) Dutch Lullaby (Eugene Field); The Hymn of the Conquered (W. W. Story); Spring, Separation, Lotus Isles (Mrs. H. H. A. Beach), Mrs. Robert J. Nicholls; Ode to a Nightingale (John Keats); (a) Calendar of Discontent (b) Lese Majeste, (c) The Bold, Bad Butterfly (Oliver Herford), (d) The Turtle and the Flamingo (James Field); Ode to a Grecian Urn (John Keats); The Mad Scene of Ophelia (from Hamlet) (Shakespeare); The two Quarrel Scenes from School for Scandal (R. B. Sheridan), Gerda Wismer Hofmann, Lady Teazle, Robert Burton, Sir Peter Teazle.

MISS CONSTANCE ALEXANDER SCORES SUCCESS.

Miss Constance Alexander, contralto, gave a most enjoyable song recital at the residence of Mr. and Mrs. Marcus S. Koshland, 3800 Washington Street, on Thursday evening, October 12th. A program of most representative gems of vocal literature had been selected for this occasion, and the young artist proved to the satisfaction of the large audience in attendance that she has broadened out considerably in her mental musical viewpoint. Her rich, pliant and pleasing voice was heard to its best advantage, and both as to artistic conception and the clarity of enunciation Miss Alexander afforded great delight to her listeners. She was the recipient of hearty and spontaneous applause from an audience that appeared to be musically intelligent, and she made the impression that she has the necessary qualifications to become a singer of well-merited repute and rare musical accomplishments. Miss Alexander will leave for New York some time during the season to continue her concert work, and if she progresses as much in the future as she has up to the present time, she will most assuredly make a mark in the musical world.

JOHN McCORMACK COMING SOON.

John McCormack, unquestionably the most beloved male concert singer living, will soon be with us again. The demand for McCormack concerts all over the United States is such that he will only be able to sing four times in California—twice in the Southern part of the State and twice here.

For these two events Manager Greenbaum has secured the Exposition Auditorium (Civic Center), and it will be found that McCormack's voice will be heard most distinctly in every part of the big room. The echoes that make the Auditorium at times objectionable are only such as are caused by the brass and percussion instruments. It was noticed that when Josef Hofmann played his solos there with the New York Symphony Orchestra the acoustics left nothing to be desired, and the same was the case when Schumann-Heink sang with the delicate string accompaniment at the Beethoven Festival.

By securing the Auditorium, Manager Greenbaum will be able to take care of the thousands who have never been able to secure tickets to the McCormack concerts on account of the limited size of our largest theatre. The $1.00 seats for the McCormack concerts have always been sold out the first day of the sale. This time Mr. Greenbaum will have over three thousand seats at 75 cents, the lowest price that McCormack has ever sung at, and he will have as many at $1.00. The other prices will be $1.50 and $2.00.

The McCormack programs will contain only three numbers that the artist has sung before in this city.

Mail orders will now be accepted. These should be addressed to Will. L. Greenbaum at Sherman, Clay & Co.'s.

MISS AILEEN MURPHY'S PIANO RECITAL.

Somehow we are always pleased to hear of a piano recital by an artist pupil of Roscoe Warren Lucy's, for this conscientious and well equipped instructor never permits any student to make her appearance before an audience unless she possesses sufficient artistic qualifications to make the concert an enjoyable one. The piano recital given by Miss Aileen Murphy at the Claremont Hotel, Berkeley, on Thursday evening, September 28th, was no exception to the general rule. Indeed, it had the added advantage of introducing a young pianist who on previous occasions had already demonstrated her artistic efficiency, and who had here an opportunity to display added achievements. Conforming to his usual custom, Mr. Lucy prefaced each number on the program with interesting introductory remarks explanatory of the work performed.

The program was of a nature that would prove exceedingly difficult for an artist of vast experience. That Miss Murphy accomplished her task with sufficient musical resources to give cause for much favorable comment speaks highly for her efficiency. The program began with the Schumann Faschingsschwank Suite, Op. 26, a tremendous work for a young student to perform. Nevertheless, barring, possibly, a certain element of physical force, Miss Murphy brought out the various romantic sentiments contained in the five episodes of the work

MISS AILEEN MURPHY
The Gifted Young Artist Pupil of Roscoe Warren Lucy

with more than ordinary accentuation. She merited the hearty applause that greeted her at the conclusion of the interpretation. The second group of compositions consisted of Mendelssohn's Rondo Capriccioso, Op. 14, which was played with splendid limpidity and ease and dainty tone coloring. The Raff Rigaudon was given quite a rhythmically effervescent and undulating interpretation characteristic of the country dance. Chopin's Prelude, an exceedingly difficult work, revealed unusual technical brilliancy, and, barring an accident which may happen to any conscientious artist, added only to the young pianist's success.

We particularly must admire Miss Murphy's brilliant left hand work which is extraordinarily fine and clean. The program closed with a group of works including Chopin-Liszt's The Maiden's Wish, Alkan's The Wind and Strauss-Taussig's One Lives But Once. The Alkan work in particular demands a technic of unusual facility and swiftness, and Miss Murphy succeeded in obtaining that illusion of the wind whistling around corners which the composer so graphically described. At the same time, she does not make a purely mechanical reading of the work, but succeeds in bringing out the sombre theme with adequate dignity. The Strauss waltz attained that swing and exhilaration which forms one of its finest features.

At the conclusion of the program an informal reception was held during which Miss Murphy and Mr. Lucy received the well-merited felicitations of the audience. Both have reason to feel proud of the achievements of the evening. A. M.

ATTL-RILEY CONCERT IN BERKELEY

On Monday evening, October 23d, Kajetan Attl, harpist, and Herbert Riley, cellist, will give a harp and cello recital at the Twentieth Century Club Hall in Berkeley. This event is most unique both as to the artistic efficiency of the participants and the splendid character of the program. Miss Carrie Jones will be the accompanist. The program will be as follows: Sonata F major for piano and violoncello (Benedetto Marcello); Harp solos—(a) A Dream (Attl), (b) Walz of the Shadows (Hasselman-Attl), (c) Springtime (Gounod); (a) Air (Bach), (b) Mennuet (Boccherini), for violoncello and harp; Symphonic Poem, River Moldau (Smetana-Attl); (a) Gavotte (H. Schlemüller), (b) Gypsie Dance (W. Teral) for violoncello and piano; (a) Aubade (Hasselman), (b) Marionette (Tedechi), (c) Bohemian Folk Songs ((Attl), harp soli; (a) Meditation, Thais (Massenet), (b) Melodie (von Biene), violoncello and harp.

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Chausson ..Symphonic Poem, "Viviane," Op. 5
Smetana .....Overture, "The Bartered Bride"
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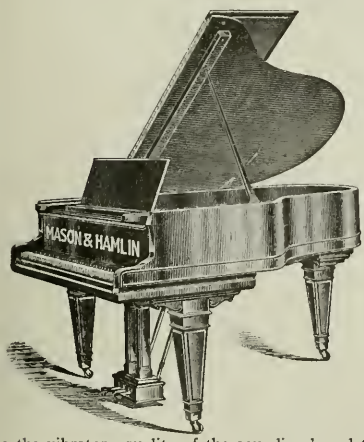

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MISS MARY PASMORE WEDS.

Miss Mary Pasmore, daughter of Mr. and Mrs. Henry Bickford Pasmore, was married on Thursday, October 12th, to Alfred Ray Burrell, son of the late Mr. and Mrs. Alfred W. Burrell, and member of a very prominent Oakland family. The ceremony was performed at Laguinitas shortly after one o'clock by Justice of the Peace J. Clement, brother of Miss Ada Clement, the San Francisco pianist, and a friend of thirty years' standing of Mr. and Mrs. Pasmore. The wedding party consisted of the bride's mother and two of her sisters, the Misses Suzanne and Dorothy Pasmore, the Misses Nachtrieb, Mr. Lyman Grimes and Mr. Reed Williams.

It was at a house party about six months ago at the summer home of Mrs. Norman Mackharen of Berkeley at Lagunitas, Marin county, that Mr. Burrell and his bride became engaged, and Mrs. MacLaren most generously placed her pretty cottage at their disposal for wedding and short honeymoon.

Mr. Burrell is a well known artist of this city, his etchings having received wide recognition, and he is also a cellist of marked ability. Miss Pasmore, who will retain her maiden name profesionally, is the violinist of the Pasmore Trio. The couple are at present the guests of the bride's parents at their home in Washington street, being as yet undecided as to their future plans.

REDFERN MASON TO LECTURE ON SYMPHONIES.

Redfern Mason, music critic of the Examiner, will give a course of twelve lectures explanatory of the works to be played by the San Francisco Symphony Orchestra, according to announcement made recently. The lectures, the first being set for October 23, will be given in the Italian room of the St. Francis Hotel the Monday mornings preceding the symphony concerts of the subscription season, lasting from 11 o'clock to 12:15. Geo. Stewart McManus will give illustrations at the piano. The lectures will be under the patronage of Miss Lena Blanding and Mesdames: E. B. Coleman, J. D. Grant, William G. Irwin, A. D. Keyes, William Mayo Newhall, Sigmund Stern, Frederick W. Sharon, E. D. Beylard, J. A. Donahoe, E. S. Heller, A. C. Kains, M. S. Koshland, J. R. K. Nuttall, William Sproule, George Whittell and Hamilton Stone Wallace.

The Mansfeldt Club will give its thirty-third piano recital in the ballroom of the Palace Hotel tomorrow (Sunday) afternoon, October 22d. The following program will be presented: Composer—Franz Liszt, 1811-1886; Concerto, A major, Miss Stella Howell, Miss Berkeley Howell; Rhapsodie Hongroise No. 12, Miss Alyce Dupas; Ballade, B minor, Mrs. Hazel H. Mansfeldt; Totentanz, Miss Marjorie E. Young, Mrs. Hazel H. Mansfeldt; (a) Au Bord d'une Source, (b) Consolation, E major, (c) Valse Impromptu, Miss Esther Hjelte; Concerto, E flat, Mr. and Mrs. Hugo Mansfeldt.

SAN FRANCISCO MUSIC STUDY CLUB.

The second October meeting of the San Francisco Music Study Club will take place at the studio of Mme. M. E. Vincent in the Kohler & Chase Building this (Saturday) afternoon. The hostess will be Mrs. Geo. Krull. A half-hour program will be devoted to French composers, and Mrs. Frank Philo will be the chairman. Mrs. Hazel B. Hunter will give a discussion of modern composers from Strauss to the present day. The balance of the program will be as follows: Strauss—Ständchen, Mrs. Margaret Nichols; Strauss—(a) Traum durch die Dämmerung, (b) Caecelia, (c) Zueignung, Frederick Vincent; Debussy—Deux Arabesques, Ravel—Arabesque sur mort d'enfant, Mrs. Hazel B. Hunter; Group of modern French songs, Mrs. George D. Kieruff.

Henry Bretherick, the well-known organist, piano and theory pedagogue, has removed his studio to 1916 Pine Street, Apartment 2. His classes are even larger this year than last.

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Leopold Godowsky, of whom De Pachmann says—"I have known, adored and idolized Liszt and Godowsky. Which shall I say is the greater where both have surpassed all others"—will appear in concert at the Scottish Rite Auditorium, October 29th, November 2d and November 5th, and with the San Francisco Symphony Orchestra November 10th and 12th. This great artist, who by common consent of his confreres is named the supreme master of the piano, gives the KNABE Piano credit for a large part of his success. He writes:

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STUDIOS FOR RENT

ORPHEUM.

The Orpheum announces for next week a Great New Laughing Show to which several of the greatest comedy headliners in vaudeville will contribute. Paul Morton and Naomi Glass will present a musical satire entitled "1916-1950." The association of Mr. Morton (of the Four Mortons) and Miss Glass has proven one of the most irresistible vaudeville has had in a long time and enables them to show that the calibre of the entertainment they provide is exceedingly wide. "1916-1950" serves principally as a medium of their individual talents and is fascinating and original. Laura Nelson Hall too well and favorably known in San Francisco to require eulogy will appear in a new sketch called, "The Cat and the Kitten" by Frances Nordstrom, which is both clever and diverting. Miss Hall will be supported by Lusette Gordon and Hollister Pratt.

Marshall Montgomery, the greatest of all ventriloquists will, with the assistance of Edna Courtnay, present an act which is entirely novel in its conception and execution and productive of great amusement. Herbert Williams and Hilda Wolfus have in their comedy classic, "Hark! Hark! Hark!" an act that fairly sparkles with delightful humor and one which is conceded to be one of the best laughing acts in vaudeville. From the land o' the heather and the Highlands of Scotland come Jack Wyatt and his Scotch Lads and Lassies, arrayed in their kilts and tartans. They sound the pipes, tap the drums, dance and sing as 'tis done to this day in Bonnie Dundee. The company consists of six men and five women, all of whom are "native and to the manner born."

Britt Wood, the Juvenile Jester will appear in his book characterization and with the assistance of his harmonica will furnish much diversion. Next week will be the last of Searl Allen and Ed Howard, in "A Real Pal" and those quaint comedians Sam Chip and Mary Marble, in their dainty and delightful musical fantasy, "The Clock Shop."

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ALCAZAR.

"Passers-By," a play in four acts by C. Haddon Chambers, which might best be described as a satire with sentiment; a play that pleased London theatregoers for a year and then scored a tremendous success in New York with Richard Bennett as the star, will be presented for the first time in this city at the Alcazar Theatre beginning next Monday night. It will afford Eva Lang and John Halliday splendid chances to add to the laurels they already have won. As this play has only just been released for stock, it is a tribute to the enterprise of Belasco and Mayer, that they were the first to secure it for presentation in San Francisco. Passers-by, from which the play takes its title, are the human flotsam and jetsam that drift into the life of Peter Waverton, a rich young bachelor with apartments in Piccadilly. In "Pine," Waverton has a valet with a fondness for looking out of the window. What interests him is "just the passer-by." This idosyncrasy leads to the introduction into Waverton's house of some curious specimens of humanity.

EVA TANGUAY AT CORT.

Eva Tanguay, the cyclonic, the best known woman on the American stage and one of its most remarkable artists, is to appear at the Cort Theatre for two weeks, beginning Sunday Matinee, October 22d, and at a matinee every day, under the direction of William Morris, who has made the Harry Lauder tours world-famous. This is Miss Tanguay's first appearance on the Pacific Coast. Eva Tanguay is a name to conjure with. She has played to larger audiences, has produced more sensational acts and made more friends than any woman on the American stage today. Critics the country over have sought to analyze the power which she exerts over her auditors, she has been called in turn cyclonic, vibrant, hypnotic, and in fact the entire list of adjectives has been exhausted in attempts to describe her.

Mr. Morris has given Miss Tanguay the support which her pre-eminence in her profession demands. Chief in her support is Charles J. Ross, a comedian of splendid talent and the best known portrayer of travesty in America. In addition to an act which he will present with his company entitled "Just Like a Woman," Mr. Ross and Miss Tanguay will do a travesty on "Salome."

This presentation will be entirely apart from Miss Tangnay's specialty, in which she will present all her famous songs and exhibit her wonderful gowns. There is also included in the bill M. Rudinoff, a Russian performer, new to this country, and Don Alfonso Zelaya, a son of the President of the Venezuelan Republic, who is a pianist of note and who recently appeared at a special concert before President Wilson and a company of his friends in the White House. Others on the bill are Weber, Dolan & Frazer, a trio of very clever entertainers; the Leddy Brothers, late clowns at the New York Hippodrome, in a mirthful act, and a number of others of equal note.

THEATRE ST. FRANCIS

Have you been to the Theatre St. Francis lately? Have you enthused, as your friends have, over the unique style of construction; over the wonderful interior decorations by Hermann Rosse, the Hollander who decorated the Palace of Peace at The Hague; over the comfortable seats; over the superior and clean bill of entertaining photoplays; over the wonderful music by the double orchestra under Janlus and Polak? If not, you have missed the enjoyment connected with all these things, and you had better make it a point to go to the St. Francis tonight or at your earliest opportunity.

The bill this week includes charming Edna Goodrich in "The House of Lies," a society drama of rare power; the first reel of the beautiful and official moving pictures of the P. P. I. E.; never before shown locally; a refined but intensely funny comedy; a travelogue and a news weekly. And of course the interpretive and concert music by the St. Francis orchestra of fourteen pieces.

Next week, cute, mischievous and beautiful Vivian Martin, in "Her Father's Son," is the headliner. This photoplay is a story of the old South, and charming Vivian takes the part of a very interesting boy. She has many hairbreadth escapes—for the story is laid in war times—and finally gets into a tangle that makes a very interesting and delightfully surprising climax.

The second reel of the wonderful moving pictures of the Exposition will also be shown. "Memories of 1915" this film should be called, and every loyal Californian must surely see it. A new comedy, a travelogue and a news weekly will complete a fine programme. That is, complete in a movie sense; but the beautiful and inspiring music rendered by the double orchestra must always be considered as a real and worthy headline feature. Matinees, 15c. Evenings, 20c.

MISS NEWMAN'S PUPILS' CONCERT.

An Evening of Music was held on Thursday evening, September 7th, by six pupils of Miss Anna Newman, assisted by Miss Beatrice Sapiro, soprano. The concert was highly successful in every way. The program was divided into two parts, the first given by the pupils of Miss Newman, the second consisting of two groups of three songs rendered by Miss Sapiro, and three instrumental selections by Miss Newman. The numbers were chosen with a view to a harmonious and well-rounded program; they blended and supplemented each other with beautiful effects.

The six pupils acquitted themselves in a creditable manner. They rendered their difficult selections with accurate technic and keen interpretative appreciation. There were no marring interruptions or errors; each outshone the other. Master Gus Hoffman won applause by his fine rendition of "Cujus Animam," while Miss Eunice Roper and Miss Rose Juras were especially praised for their performance.

Miss Sapiro's song-groups were well arranged; she sang with strength and dramatic contrast. Her interpretation was marked by vivid lights and shades of tone; she used her gift of a rich and striking personality to advantage. Rimsky-Korsakow's "Song of the Shepherd Lehl" and "Cry of Rachel" by Salter gained enthusiastic approval from the audience.

Miss Newman's three selections were beautifully executed. Stauh's "Sous Bois" was played in inimitable style; the selection stands out as one of the gems of the evening's music. The Scherzo in E flat minor, Op. 4, by Brahms, a piece of massive proportions, proved to be the climax of the program.

The concert was given in Kohler & Chase's hall, and was listened to by a capacity audience. The program in detail was as follows: (a) Chase of the Butterflies (Dennee), (b) Fashion's Caprice (Keiser), Miss Mary Ost; Spanish Dance in D major (duet) (Moszkowski), Master Erskine Fullerton and Miss Anna Newman; Rustle of Spring (Sinding), Miss Emily Juras; Cujus Animam (Stabat mater) (Kuhe), Master Gus Hoffman; Peer Gynt Suite (Grieg), (a) Morning, (b) Ase's Death, (c) Anitra's Dance, Miss Rose Juras; (a) Prelude, Op. 28, No. 15 (Chopin), (b) Autumn (Chaminade), Miss Eunice Roper; (a) Lockruf (Anton Rückauf), (b) Es hat die Rose sich heklagt (Franz), (c) O Liebliche Wange (Brahms), Miss Beatrice Sapiro (accompanied by Miss Newman); (a) Marche Mignonne (Poldini), (b) Sous Bois (Victor Staub), (by request), Miss Anna Newman; (a) Song of the Shepherd Lehl (Rimsky-Koraakow), (b) Cry of Rachel (Mary Turner Salter), (c) The Star (Rogers), Miss Sapiro (accompanied by Miss Newman); Scherzo, E flat minor, Op. 4 (Brahms), Miss Newman.

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Mrs. Robert Hughes, pianist, and Hother Wismer, violinist, announce three evenings of Sonata Recitals at Sorosis Club Hall. The first concert will take place next Tuesday evening, October 24th, and Lawrence Strauss, tenor, will be the assisting artist. The program will include: Sonata in G major, Op. 96 (Beethoven), Mrs. Robert Hughes and Hother Wismer; Sonata, Op. 42, in D minor, for violin alone (Max Reger); the following songs: Les Temps des Lilas (Ernest Chausson), Mandoline (Claude Debussy), Les Roses d'Ispahan (Gabriel Faure), Le Plongeur (C. M. Widor), Lawrence Strauss; Sonata, Op. 21 in D minor (N. W. Gade), for violin and piano, dedicated to Robert Schumann. The second concert will take place on Thursday evening, November 23d. The program will include Sonata in G minor by Brahms and Sonata in C major by Enrico Bossi. Mr. Wismer will play a group of classic and modern violin soli.

A careful perusal of these programs will show that Mrs. Hughes and Mr. Wismer have included several of the finest sonatas which are but rarely heard here, and in addition to these seldom played works of great classic beauty there are also some entirely new to us. The Reger Sonata has been heard here but once before, and that was three years ago when Mr. Wismer played it at one of his chamber music concerts. Tickets for each concert are for sale at Sherman, Clay & Co., Wiley B. Allen Co., Kohler & Chase, and at Sorosis Hall on the evening of the concert. Both Mrs. Hughes and Mr. Wismer belong among our most conscientious and serious musicians, and the concerts ought to be attended as largely as the affairs in which these able artists participate always are.

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The Board of Directors of the People's Philharmonic Orchestra, Incorporated, states that it will announce the plans for the ten regular popular symphony concerts of this, the fourth season, as soon as a large hall can be secured where the works of the great masters of symphony, choral and orchestral music can be properly given and properly heard by audiences of at least five thousand.

Max Bendix, well and favorably known as symphony conductor of vast experience, will be the regular conductor, with occasional appearances of guest conductors. Those who have been patrons of the concerts of the People's Philharmonic Orchestra since the first one under the baton of the dearly beloved Herman Perlet, and all others who believe in the People's Philharmonic Orchestra and its great purpose of providing music of the world's greatest composers at the extremely low prices of twenty-five and fifty cents, will rejoice that the artistic end of the enterprise is placed in the able and sympathetic hands of Mr. Bendix.

SHORT ITEMS OF INTEREST.

H. J. Sowerby, the musical critic of the San Jose Mercury-Herald, and a very able and well informed writer, was in San Francisco recently attending some of the more important musical events. He was a welcome visitor to the Musical Review office, and during his presence in this city he had a delightful interview with Alfred Hertz, conductor of the San Francisco Symphony Orchestra.

* * *

Henri La Bonte, a successful concert tenor, who has resided in Southern California during the last few years, gave a splendid concert at the Panama-California Exposition in San Diego on Sunday, October 8th, in the presence of about 5000 people Prior to his sojourn in Los Angeles he sang in concerts with the Russian Symphony Orchestra of New York, with Kreisler in London, and with Melba in San Diego. He also sang in Paris. Mr. Bonte was here on his way to Cleveland, Ohio, where he will become a member of the Interstate Opera Company.

* * *

Miss Mary Alverta Morse has moved her studio to the studio building at 1373 Post Street. Her residence studio remains at 2119 Scott Street, with telephone Fillmore 1820. The new studio is exceedingly artistic and will serve as a splendid recital hall.

* * *

Frederick E. Blickfelt has returned to this city after an absence in the country where he continued his lessons to a large class of pupils. He is now located in Suite 900 of the Kohler & Chase Building and is devoting practically his entire time to his San Francisco classes, as he has recently located in this city.

* * *

G. Vargas, formerly with Kohler & Chase of this city, has been added to the Sherman, Clay & Co. forces. He is at the head of the piano department of Sherman, Clay & Co.'s Oakland store and has met with splendid success during the last few months. His large circle of friends wish him success, as his courteous and affable manners appeal greatly to the musical profession.

* * *

The Manning School of Music gave a most enjoyable pianoforte recital at Sorosis Club Hall, on Friday evening, October 6. John C. Manning, the director of the school, was the soloist, and he rendered the program in that artistic and scholarly fashion for which he is so well known. The program presented was of a decidedly classic nature and contained the following works: Fugue—A minor (Bach); Rondo—G major (Beethoven); Impromptu—Op. 142 (Schubert); Etudes Symphonique (Schumann); Prelude—C sharp minor, Waltz—C sharp minor, Etude—Op. 25, No. 9, Impromptu—F sharp major, Polonaise—Op. 53 (Chopin).

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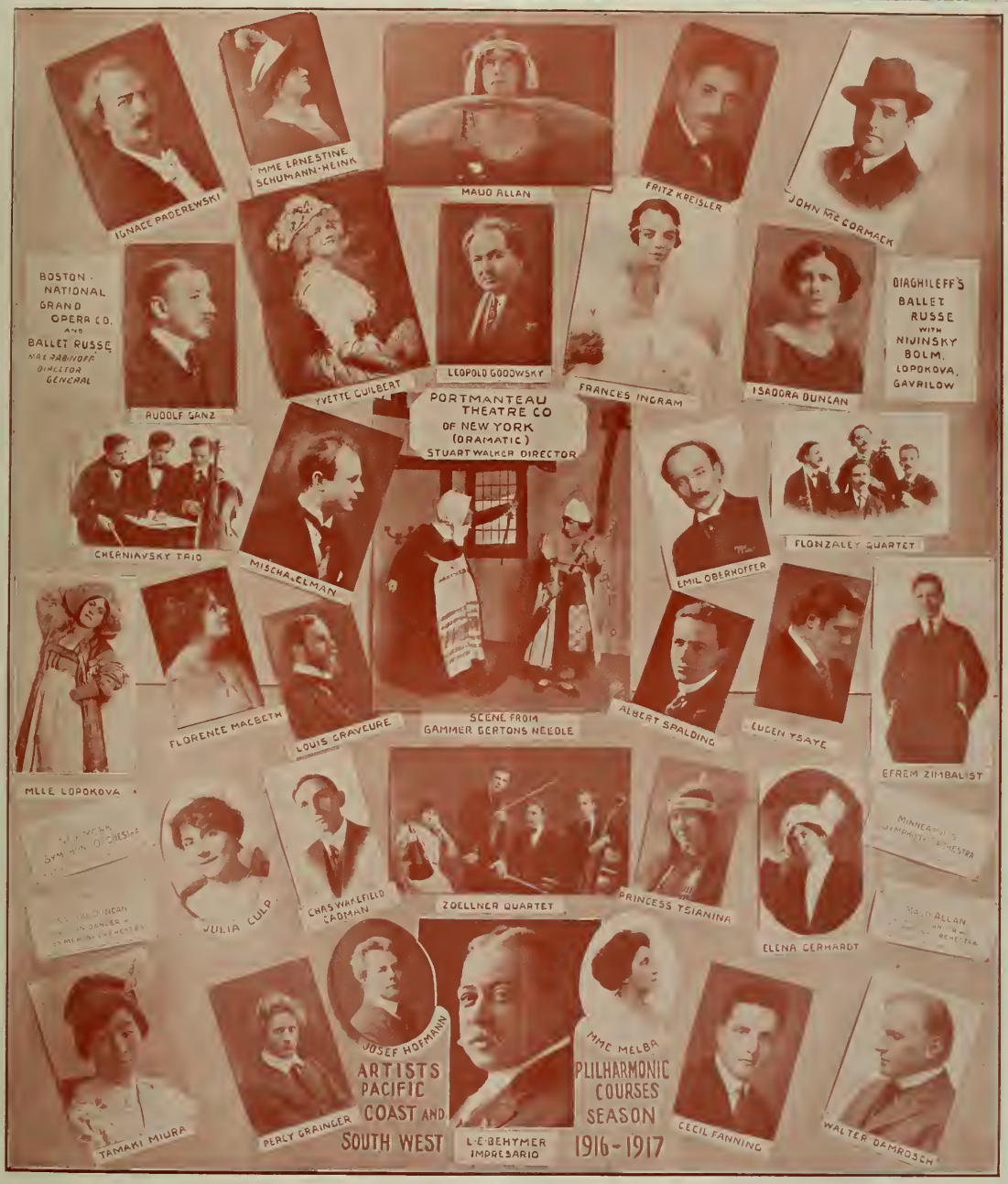

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EDITORIAL PAGE
Of PACIFIC COAST MUSICAL REVIEW

ALFRED METZGER
Editor
1009-1010 Kohler & Chase Bldg.

MISSION OF THE MUSIC CLUBS OF CALIFORNIA

THERE are approximately one hundred clubs in California which either devote their entire energies to the cultivation of music, or which at least support a certain department dedicated to fostering a love for music—the latter departments are called "music sections." The Pacific Coast Musical Review succeeded in securing the names and addresses of about sixty or more of these clubs. We addressed letters to them setting forth the reasons of asking information of value to the musical public of California and stating that we intended to publish an edition of this paper dedicated to the work of the music clubs, or clubs with music sections, in California. About twenty of the sixty clubs addressed, replied to us up to the time of going to press, and the result will be found upon another page of this paper. No doubt the majority of the clubs in California are not exclusively music clubs, but music sections of literary clubs, or clubs that foster music in some way, and even though they may make no pretensions as to musical classifications, they do their share toward the development of music, and would have been eligible to detailed mention in this edition, had their secretaries not misunderstood our letter.

With the letter we enclosed a blank to be filled out by means of which we intended to secure accurate information as to the standing of the club, and also as to its encouragement of artists. We wanted to obtain accurate information as to the money expended by the music clubs during the year for talent, and how much of this money was devoted to the encouragement of resident artists. We are sorry to say that the concert field for resident artists in California seems to be in a deplorable condition at present. It is true nearly all clubs engage resident artists, but either they do not pay for the services of such artists at all, or they discriminate against them financially in a most regrettable manner. Twenty-five or fifty dollars seems to be the maximum amount paid to resident artists by most clubs, if not all, while visiting artists, some of whom are not at all superior, receive from $500 to $1000, and sometimes even more. Now this difference is altogether disproportionate. Either the visiting artists make too great demands, or the resident artists are greatly underpaid. And here is where the music clubs of California can really accomplish wonderful things.

From the tone of most of the letters received it would appear as if resident artists are something less dignified than visiting artists, because they live among us, because they are "local." Many music clubs, like many individuals, seem to consider it a reproach for an artist to reside here. It is news to us that to live in California becomes suddenly a lowering of one's artistic standard. It seems to us a really patriotic Californian, including the native sons and daughters, would regard it as an insult to even think of such a proposition as the localization of artists being a reproach to their artistic standing. It would seem to us that California should not leave an effort undone to induce great artists to settle here, and when once among us encourage them to stay by giving them the same opportunities they enjoyed in the regions where they formerly resided. In fact, this settling of able artists among us is one of the most important factors in the development of musical taste in a community.

All of us know that there is a tendency to "boom" localities in this State. Booming means really bragging about the beauties, climate or commercial advantages of certain sections of a community. It is a Western "invention," and this paper is not in sympathy with it, because we believe that a really prosperous and progressive community has no time for booming itself, but is constantly kept busy attending to its affairs, letting its actions speak for its importance. What we try to convey is the thought that where there is such a spirit of pride in local resources as far as commercial and climatic conditions are concerned, there seems to be no tangible appreciation of the human element of progress. It is true when a Californian artist has made a success somewhere else, we are always ready to brag about him being born here. But it seems we have not yet realized that an artist requires his first encouragement among his own people, and if he possesses merit he is entitled to recognition.

Now we do not claim that every one who sings or plays in public ought to be carried in triumph through the streets because he lives or is born here; but we do claim that competent and reputable artists who live among us, and who come here to locate ought not to be sneered at BECAUSE they live here, but ought to be recognized, honored and looked up to JUST THE SAME as if they lived somewhere else. The word local appears to have aquired an entirely wrong meaning among most of us. It seems to imply that when you are local, or when you reside here, you can not be any good, for how could a really fine artist live in California? Isn't that about the way it sizes up? Now what this paper intends to accomplish through these occasional club editions—for we will continue to publish a club edition now and then—is to ask the cooperation of our musical clubs in our attempt to INDUCE distinguished artists to come here and live among us, and to induce the meritorious artists from among our fellow citizens to stay with us and give us the very best they possess while they are enjoying the bloom of youth, and not come back to us after they have already passed the zenith of their powers, and have given their best to people in Europe or the East.

What we want to impress upon our musical clubs is the fact to encourage ARTISTS OF MERIT, whether they live here or not. It is unjust and unfair to discriminate against artists BECAUSE they live here. And one of the greatest missions for the musical clubs of California in future is to help destroying and annihilating the despicable habit which connects the word "local," with the term "unworthy."

SAN FRANCISCO SYMPHONY ORCHESTRA

BY the time this sixteenth anniversary edition of the Pacific Coast Musical Review will have reached our readers the first concert of this season will have been given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz. This particular season is of more than ordinary interest because it represents the first series of symphony concerts given by a San Francisco orchestra which is a permanent body, that is to say, which consists of musicians who play only the best of music, and do not fill outside positions except on rare occasions.

Consequently Alfred Hertz must be regarded as a pioneer in this particular phase of our musical life, and he is a pioneer of whom any community may justly be proud. His reading of the old and modern works squares with the ideas of those who understand the best of music thoroughly by reason of their familiarity with it. His executive powers are forceful and convincing. His orchestra follows him with confidence and assurance. In short he is a born symphony conductor, and one of the most able in the world. His orchestra consists of musicians who understand their art, and at the head is Louis Persinger, a concertmaster and violinist of the very highest rank.

It is gratifying to note that the subscription sale has been the largest in the history of symphony concerts in this city. The Friday afternoon concerts are practically sold out by subscription, while the Sunday afternoon regular concerts promise to be equally well attended. The popular series is also sure to find favor in the eyes of music lovers. In the presentation of concerts there is a certain element which is not quite appreciated by the public. Everyone knows the importance of the conductor, the personnel of the orchestra and the business manager. Secretary Manager A. W. Widenham, has accomplished splendid things since taking charge of the office. But the conduct of the publicity campaign is also most important, and this is quite frequently forgotten. It is not only the distributing and writing of press notices which makes this position important, but the writing, correcting and placing of advertisements in all publications, conceiving ideas and having them carried out, sometimes against opposition; writing original stories which editors accept because of the news value and articles which must be written to secure the confidence of the musical public. Nothing uncertain or vacilating has been permitted to reach the press. The publicity work has done much toward securing the splendid results the Musical Association enjoys.

THE MUSIC CLUBS OF CALIFORNIA

Replies to Inquiries Received From the Various Musical Organizations or of Clubs With Music Sections. From Sixty Letters Mailed About Twenty Replies Were Received. We are, However, Printing the Full List in our Possession

No one has any idea how difficult a task it is to secure accurate information concerning the music clubs, or clubs with music sections, in California. We have mailed sixty letters to organizations whose names and addresses we secured after a great deal of trouble, and received but few replies—one third of the number of letters mailed. We enclosed a blank to be filled out and a self addressed enveloped STAMPED. We explained the reason why we desired the information, and still only twenty out of the sixty addressed found it worth while to reply to the letters. Of course, there is the chance that some of the clubs not being distinctly musical thought we did not need their information. But we wanted the names and addresses of clubs which not only are exclusively music clubs, but which employ artists. Among the letters we received there is hardly any that gave us information concerning the actual number of artists engaged during the season and in how far the club encourages resident artists. There also is a hesitancy apparent to give figures as to the actual amount spent for artists, and the individual remuneration, this being considered confidential. We do not say this in criticism or complaint, but merely to show how difficult it is to gain statistics, and if some people tell you they know how much money is spent on music in the United States, they are merely guessing, they can not KNOW, because they, just as little as we, can gain the accurate information. But we have not given up hope, we never do. Otherwise we would long ago have given up publishing a music journal here.

Lest we be misunderstood we want to thank those kind people who did reply to our letters for the trouble they went to. They have helped us greatly, for they have given us a chance to make a start in a movement which we expect to utilize in time for the best interests of music in California. We believe thoroughly in co-operation, and if we can organize the musical public into a body of enthusiasts who will see to it that talent is appreciated, we will eventually succeed in making California as musical a community as there is anywhere in the world. Our people are singularly receptive to artistic appreciation. What they need is a leader or two who can make suggestions that appeal to them, and if they find them worthy we are certain they will never hesitate to lend them their support. But the public is singularly indifferent when not awakened to its responsibilities. It is the membership of the music clubs that can do a great deal. The proposition is to discriminate between deserving and undeserving artists, and not permit personal interests to warp one's judgment. This is a difficul proposition. It is in the language of the street "some job," but with the necessary determination it can be done. Let us now porceed to give our readers the information gathered from the clubs of California.

Berkeley Musical Association—The Berkeley Musical Association was organized in 1910, and Beverley L. Hodgehead has been president ever since. Five concerts are given every year at which some of the world's foremost artists appear. The club includes only associate members. The officers of the present term are: Beverley L. Hodgbead, president; Leon J. Richardson, first vice president; Wm. E. Chamberlain, second vice president; S. M. Marks, treasurer; Julius Rehn Weber, secretary; Mrs. Thos. Addison, Mrs. A. O. Leuschner, Paul Steindorff, Victor H. Henderson, Frank M. Scoonover, and Richard F. Scholz, directors. Officers for the new term are elected in May. The club has at present 950 associate members and 300 student members, 1250 in all. The founders of this club were: Julius Rehn Weber, Miss Maude Wellendorff, Beverly L. Hodgehead, Wm. E. Chamberlain, Samuel M. Marks, Prof. Leon J. Richardson, Rev. John H. Latbrop and Mrs. A. O. Leuschner. The object of the Berkeley Musical Association is to promote the cause of good music in Berkeley and to make it possible to bear the best concerts by excellent artists at the lowest prices. There are associate and student members. The associate membership fee is five dollars a year, and the student membership fee $2. An associate member is entitled to two tickets to each concert, the student member to one. The age limit of the student member is twenty-five years. The association so far has given five concerts a year and pledges itself to give not less than four.

The following artists have appeared before the association since 1910: First season, 1910-1911—Emilio Gogorza, baritone, Robert Schmitz, pianist; Josef Hofmann, pianist; Reinhold von Wahrlich, basso, Sigmund Beel, violinist, Uda Waldrop, Gyula Ormay, Pianists. Second season, 1911-1912—Pasquale Amato, Baritone, Fernando Tanara, pianist, Gilda Longari, soprano; Elsa Ruegger, violoncellist, Uda Waldrop, pianist, Madame Chambellan, soprano, Roberto F. Marin, Baritone, Walter Oesterreicher, flute; Harold Bauer, pianist; Efrem Zimbalist, violinist, Samuel Chotzinoff, pianist; The Flonzaley Quartet. Third season, 1912-1913—Riccardo Martin, tenor, Miss Lima O'Brien, pianist, Rudolph Ganz, pianist; Julia Culp, soprano, Coenraad V. Bos, pianist, Mayhall, pianist, Claude Cunningham, baritone; Mischa Elman, violinist, Percy Kahn, pianist; Josef Lhevinne, pianist; Julia Culp, soprano, Coenrad V. Bos, pianist. Fourth season, 1913-1914—Emilio Gogorza, baritone, Henry Giles, pianist; Frances Alda, soprano, Gutia Casini, violoncellist, Frank La Forge, pianist; Kathleen Parlow, violinist, Charlton Keith, pianist; Josef Hofman, pianist; The Flonzaley Quartet. Fifth season, 1914-1916—Arrigo Serato, violinist, Homer Samuels, pianist; Alma Gluck, soprano, Wilhelm Spoor, pianist; Efrem Zimbalist, violinist, Gyula Ormay, pianist; Julia Culp, soprano, Coenraad V. Bos, pianist; The Barrere Ensemble. Sixth season, 1915-1916—Johanna Gadski, soprano, Paul Eisler, pianist; Maud Powell, violinist, Arthur Loesser, pianist; Ossip Gabrilowitsch, pianist; Florence Hinkle, soprano, Charles Albert Baker, pianist; The Kneisel Quartet.

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Berkeley Piano Club, (Berkeley, Cal.)—The Berkeley Piano Club was organized in 1893, and the names of the presidents since that time are: Mrs. Geo. B. Hatch, Miss A. W. Wellendorff, Miss Enid Williams, Mrs. L. J. Richardson, Miss Wellendorff, another term, Miss Bertha Brehm, Miss Wellendorff, again, Mrs. J. G. Howard, Miss Brehm, another term, and Miss Elizabeth Simpson. There are active members who give programs without remuneration. The officers at present art: Elizabeth Simpson, president; Miss Harriet Thompson, vice president; Mrs. Rufus P. Jennings, secretary. New officers are elected at the last meeting in April. The club has 113 members of which 92 are active and 21 visiting. The founders of the club are: Mrs. George B. Hatch, Mrs. Rosenstein, Mrs. C. H. Chase, Mrs. Leechman and Mrs. J. W. Erwin. Among the artists who appeared before the club are: Adela Verne, Leonard Borwick, Alexander Heinemann and others. The club gives occasional concerts and annual "jinks." Two open meetings are held annually when invited guests are welcome. Occasionally the club sponsors other independent concerts. The Berkeley Piano Club gave a public concert in the California Building during the Panama-Pacific International Exposition. The club engages visiting artists at times, and pays them the usual fees.

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Chico Saturday Club (Chico, Cal.)—Mrs. Sam. Cheney, President of the Chico Saturday Club, wrote as follows: I am enclosing blank, filled out as well as I can at present. I am adding list of artists we have had. We are a very young and a very small club, and with three dollars a year subscription have only a small fund for artists, among whom are: Fernanda Pratt, Uda Waldrop, Herbert Riley, Herman Martonne, Mr. and Mrs. Lowell Redfield, Signor de Grassi, Mrs. Robert Hughes, Anna Miller Wood Harvey, Marie Milette, Kajetan Attl, Carl Anderson, Shavitch-DeGrassi-Bem Trio. The latter to open with, on October 24th. Once a month or oftener we have a local program, generally taking a composer or school of music, having a talk on the subject to open the program.

Note—According to the information on the blank, the Chico Saturday Club was organized in 1914 by Mrs. Cheney, Mrs. Moulton, Mrs. Finnell, Miss Nichols, Mrs. Sypher and several others. Its President since its foundation up to present date has always been Mrs. Cheney. Four artists are engaged during the year who receive from $100 to $150. The club has a choral section of which J. E. Jordan is the director. There are associate and active members. The active members are listened to in concert, but are not paid. New officers are elected in May. The club numbers 200 members.

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Fresno Musical Club—Martha L. Harris, corresponding secretary of the Fresno Musical Club, very kindly furnished us with the following valuable information regarding that excellent club: The Fresno Musical Club was organized in 1905, and in the eleven years of its existence has made wonderful growth, the associate membership now being 1200. Eight artist concerts will be given this season, the price of season tickets remaining the same as when only three were given. In addition there will be several matinees. The artist for one of the matinees will be selected with special reference to young students. Four or five "home day" programs are given each year by the active members, and in the spring a contest for students is held, the winners giving an entire program.

This season the club will preseut Josef Hofmann, Schumann-Heink, Florence Macbeth, Zoellner Quartette, Louis Graveure, Julia Culp, Elena Gerhardt, and Albert Spalding. The club choral is a flourishing department, and has added greatly to the programs. Twice a month the pianists and violinists have their "Thursday Morning Musicals." Both of these departments have benefitted the Club.

The officers for the ensuing year are: Miss Bell T. Ritchie, president; Mrs. Arthur Anderson, treasurer; Mrs. G. A. Manheim, secretary; Mrs. Montgomery Thomas, publicity manager; Mrs. Stoddard, chairman of program committee. There are thirty active members of the club.

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Friday Morning Club (Los Angeles, Cal.)—The corresponding secretary of the Friday Morning Club of Los Angeles wrote as follows: In reply to your letter of October 6th, I am requested by the chairman of the music committeee to say that we are not a musical Club, though we have fine musical talent. Write us during the club year. The enclosed list will inform you what was done during last year, and for the present month we have had a Harp Recital by Anna Louise David and expect to continue the chorus work.

The following announcement was enclosed with the letter: Music Committee, Mrs. James Ogilvie, Chairman. A chorus has been organized, which meets once a week for practice and has continued through the summer. Tuesday, December 14th, 10:30 a. m. Music Conference. All members interested in the development of an active music committee in the club are invited to meet with the chairman. Tuesday, January 11th, 10:30 a. m. Music Conference. Lecture, The National Spirit in Music, by Vernon Spencer. Tuesday, February 8th, Music Conference. Illustrated Lecture, MacDowell and His Ideals, by Mrs. Edward MacDowell. Guest Program. Tuesday, March 14th, 10:30 a. m. Music Conference. The Pianoforte, Study of its history with music of its percursors. Tuesday, April 11th, 10:30 a. m. Music Conference. Shakespeare's Time, with especial reference to Music: Music from "Songs and Ayres Set Out for the Lute," "Ancient Ballads and Broadsides" and "Queen Elizabeth's Virginal Book." Assisted by Mrs. Charles G. Stivers, soprano, and Miss Quellet, harpist. Tuesday, May 6th, 10:30 a. m., Music Conference. Is Your Piano in Tune? by H. E. Shepard. Singing by the Conference Chorus.

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Harmonia Club (Bakersfield)—Mrs. J. B. Wendel of Bakersfield has informed us as follows about the Harmonia Club of that city: As retiring president of the Harmonia Club, now known as the Harmonia Section of the Woman's Club, I will endeavor to tell you a little about this organization. I know little about it up to the spring of 1913, when I took the chair and retained it for three consecutive years. The club up to that time had, I understand, given one public spring concert a season and devoted itself to a little study of music the rest of the time. In 1913, a book of by-laws was printed and a definite outline of study for the year made which included the study of the Wagnerian operas, Mrs. T. L. Cummins, who is a professional music lecturer, giving us the talks each time, the club members furnishing numbers as illustration. The year was further filled with a series of four matinee musicales of exceptionally high order, using the music of one or two countries for an afternoon. The programs were well given and well arranged. The following year the matinees were continued with the addition of two concerts by outside talent, and two lecture recitals—one on American music, the other on "The Development of Music." These were well illustrated by a few talented club members. The outside artists consisted of Miss Carnegie Pryor, the violinist, with two assistants and a Norwegian singer, with Gyula Ormay, the pianist. Last season our efforts were used in carrying out our plans in our year book and in addition we secured Olga Steeb as a special attraction. She gave a delightful piano recital.

Each year the club gives a spring concert which is a combination of ensemble and solo numbers. Following is the program of the last spring concert given in the Woman's Club Hall, May 11, 1916: (1) Brief resume of the program, Mrs. T. L. Cummins; (2) Piano Quartet—March des Davidsbundler contre les Philistines," Miss Esther Vollmer, Miss Louise Tyler, Mrs. A. Kilbourne, Mrs. W. H. Owen; (3) Vocal Duet—"O'er Hill and O'er Dale (Stepben Glover), Miss Bessie Harris, Mrs. H. C. Yates; (4) Piano Duo—"Invitation to the Dance" (Weber), Miss Vollmer, Mrs. Chris Hebbling; (5) Soprano Solo—"Noon and Night" (Hawley), "Her Rose" (Coombs), Mrs. J. M. Thomas; (6) Piano Quartet—"Lichtertanz der Bräute von Naschmie" (Rubinstein), Miss Vollmer, Miss Tyler, Mrs. Kilbourne, Mrs. Owen; (7) Contralto Solo—"I Am Thy Harp" (Woodman), "Will o' the Wisp" (Spross). Miss Alma Forker; (8) Piano Solo—"Nocturne—Mit D'ete" (Grieg), "Polonaise," C minor (Chopin), Mrs. J. B. Wendel; (9) Soprano Solo—"The Kiss (Arditi), Mrs. Anna Alvord Brown; (10) Piano Duo—"Midsummer Night's Dream" music, "Nocturne," "Elfentanz," "Wedding March," Mrs. J. B. Wendel, Miss Louise Tyler. This year's work will include a study of the development of music in Russia, Germany, England and France, and one all-American program. We are making an effort to arrange a short musical course for this season.

There is another musical club here, only formed last year, consisting of younger students, formed originally of pupils in my piano class. This year the membership will include also the pupils in the class of Miss Jessie Wiley, who is my assistant and an exponent of the Effa Ellis Perfield Teaching System. Her work is confined to the very young pianists. This little club studies a systematic outline of composers and the subject of ear training and musical appreciation are taken up seriously. Each meeting is supplemented by a short musical program by the members, and last season was closed with a most artistic recital at which seventy-five guests were entertained. These girls are becoming quite good critics and they are able to put thought into their playing, and the self-assurance they display shows the wonderful help the Orpheus Club has been.

(Resident artists are engaged by this music section of the Woman's Club of Bakersfield. The price paid is $100. This paper considers such a club most useful to musical progress in California and wants to congratulate it for its splendid achievements. The officers are: Mrs. T. L. Cummins, chairman; Mrs. Howard C. Yates, secretary; Mrs. Anna Alvord Brown, treasurer. Officers are elected in April of each year.)

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Pacific Musical Society, (San Francisco)—The Pacific Musical Society is one of the biggest musical organizations on the Pacific Coast. It was organized in February, 1910. The names of the presidents and their terms are: Amy Waters Deane, 1910-1912; Mrs. David Hirschler, 1911-1913; Mme. Emilia Tojetti, 1913-1916; Mrs. William Ritter, 1916-1917. Miss May Sinsheimer was acting president of the club during Mme. Tojetti's absence in Europe in 1914. The number of artists engaged during the year depends entirely upon the demands of the season. The Pacific Musical Society instead of engaging visiting artists urges its members to attend the public concerts, and once a year attends in a body the concert of a visiting artist. The secretary informs us that fees

paid artists are considered confidential. The society is possibly guided by the general rule adopted by most music clubs in California regarding resident artists only, to pay from $25 to $50 for soloists, and from $150 to $200 for ensemble organizations. The Pacific Musical Society has a choral section which is under the direction of Albert Elkus. There are active and associate members. Active members appear on programs and are not entitled to fees. Their privileges as members being dependent upon their services. The officers of the present term are: Mrs. William Ritter, president; Mrs. Margaret C. May, first vice president; Mrs. William Heny Banks, second vice president; Mrs. M. C. Emerson, recording secretary; Mrs. Charles De Y. Elkus, corresponding secretary; Mrs. I. Goodman, treasurer; Miss Louise Feldheim, Mrs. Ludwig Desenberg, Mrs. Arthur Fickenscher, Miss Alice Colman, Mrs. Arnold Calegaris, Mrs. Felix Kauffman.

Officers are elected in May, and the membership of the club at present is 575. The amount of money spent during the year on concerts or artists depends entirely upon the availability of talent and the character of the programs. Anyway considerable of the $3,000 dues on hand is expended for artists. The club was founded by twenty-seven women who planned the organization and 125 who signed at the first meeting. The club publishes annual reports including programs, and the Pacific Musical Society's books make excellent and instructive reading. The Pacific Musical Society has a settlement committee which gives concerts at the Presidio Hospital, San Francisco Hospital, Seaman's Institute, and various settlements. It also has a string orchestra composed of members. The Pacific Musical Society lends financial support to worthy musical enterprises, such as the San Francisco Symphony Orchestra and the People's Philharmonic Orchestra.

(Note—A great deal of praise could be bestowed upon this society for its effective work in behalf of music in San Francisco, but space is not available. At this time we merely desire to publish statistics. Comments will appear on another occasion.)

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Pasadena Music and Art Association—The Pasadena Music and Art Association was organized on September 21, 1912. Dr. George E. Hale was its only resident and is so today. The club engages artists. This year two soloists will be heard and three concerts by the Los Angeles Symphony Orchestra. There is also to be a matinee course of six concerts to be given by the most prominent local talent. Among the artists who appeared before the association are: Schumann-Heink, Harold Bauer, Marcella Sembrich, Josef Lhevinne, Eugene Ysaye, Jean Gerardi, Alma Gluck, Efraim Zimbalist, Julia Culp, Fritz Kreisler, Anna Pavlowa, Adeline Genee, and Emma Calve. These artists were engaged through L. E. Behymer of Los Angeles. The average fee paid artists is from $1000 to $2000. For the matinee course $100 is paid the artists. The membership is divided into annual, life and sustaining membership. Active members appear occasionally on programs, and are paid for concert appearances. The officers of the present term are: Dr. George E. Hale, president; Henry E. Huntington, first vice president; George B. Patton, second vice president; E. A. Batchelder, secretary; E. C. Barrett, assistant treasurer and business manager. Officers are elected on the first Tuesday in March. The club numbers about 250 members. $5500 a year is expended for concerts annually. The founders of the club are: George E. Hale, James A. Culbertson, James A. B. Scherer, H. E. Huntington, Charles F. Holder, Charles B. Scoville, Ernest A. Batchelder, James H. McBride, George F. Edmunds, George S. Patton, Joseph H. Johnson, Minerva Hamilton Hoyt, Leslie Green Huntington, Augusta Senter, and Lucretia R. Garfield. In addition to hearing music the association gives art exhibits, art lectures, etc.

(Note—It will be seen that this Pasadena Music and Art Association is an ideal music club. It conforms absolutely with every policy which the Pacific Coast Musical Review considers beneficial to the musical life of California. It engages outside artists and pays them well. It recognizes resident artists and pays them $100 a concert. It even pays its own active members when they appear in concert. All honor to the Pasadena Music and Art Association! We take off our hat to it! May others emulate its fine example.—A. M.)

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Saturday Club (Sacramento)—The Pacific Coast Musical Review is indebted to Mrs. Charles Mering, President of the Saturday Club of Sacramento, for the following information: The Saturday Club was organized by Mrs. Root, Irving Bentley (now of San Francisco) and Miss Emily Thompson, now Mrs James Pond of Oakland. The charter membership consisted of forty actives and twenty associates. Among the former were Mesdames H. J. Small, Albert Elkus, M. J. Dillman, W. W. Wood, Julie Brodie, Howard Stillman, Dwight Miller, Mary Ross, R. H. Hawley, F. H. Pierce, Carrie E. Turrell, Eugene Hadley; Misses Minnie Clark, Maye Carroll, Mary Barrett, Minnie Richardson, Lillie Evans, Carolee Wilsey and Lucy Upson.

Among the artists we have programmed from time to time, are the following: Wilhelm Heinrich, Fannie Bloomfield Zeissler, Edward MacDowell, Augusta Cottlow, Harold Bauer, Schumann-Heink, Josef Hofmann, Artbur Friedheim, David Bispham, Albert Rosenthal, Tilly Koenen, Ludwig Wüllner, Flonzaley Quartette, Antonio Scotti, Bernice de Pasquali, Russian Symphony Orchestra, Jaroslav Kocian, Jan Kubelik, Pasquale Amato, Lilly Dorn, Vladimir de Pachmann, Efraim Zimbalist, Alexander Heinemann, Sigmund Beel, Herbert Witherspoon, Johanna Gadski, Teresa Carreno, Fritz Kreisler, Emilio de Gogorza, Charles W. Clark, George Hamlin, Katherine Heymao, Maude Powell, Ossip Gabriolwitsch, Frances Alda, Alma Gluck, Florence Hinkle, Cecil Fanning, Kneisel Quartette, Evan Williams, Arrigo Serato, Zoellner Quartette, Olga Steeb, and Julia Culp This is of necessity a very incomplete list, but will serve to show that the club has brought the very best of music to Sacramento

Note—the Saturday Club of Sacramento is possibly the oldest and most prosperous musical club in California. It recognizes both visiting and resident artists, and pays them both. It is an ideal musical club according to our standards, and is deserving of hearty encouragement and should be held in the highest esteem. Its example is worthy of emulation. The club was organized in 1893, and the presidents since is organization were: Mrs. Frank Miller, Mrs. W. E. Briggs, Mrs. J. B. Wright, Mrs. Albert Elkus, Miss Maude Blue, Mrs. J. A. Moynihan, Mrs. Louise Gavigan, Mrs. Edward Norman, and Mrs. Charles Mering. Eight or ten artists are engaged during the year. The club spends from $3500 to $5000 a year for artists and engages both visiting and California artists. There are active and associate members. The active members contribute afternoon programs. The officers of the present term are: Mrs. Charles Mering, president; Mrs. Horace Brown, first vice-president; Mrs. Robert Hawley, second vice-president; Mrs. William Murrell, third vice-president; Mrs. Clyde Brand, treasurer. The secretary is employed by the year at a fixed salary. New officers are elected in April of each year. The membership varies from 785 to 1200.

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Saturday Club, Vacaville, Cal.—The Saturday Club of Vacaville was organized in 1909 by Wm. Edwin Chamberlain of Berkeley, and Mrs. F. A. Steiger of Vacaville. The presidents of the club since its organization were: Mrs. F. A. Steiger, 1909-1912; Miss E. Harbinson, 1913; Miss A. McBride, 1914; Mrs. Geo. Stroud, 1915; Mrs. F. B. McKevit, Jr., 1916. The club gives from two to four concerts a season and pays artists an average fee of from $75 to $250 per concert. The club supports an excellent choral section under the direction of Mrs. J. M. Miller. The members are all active and appear on programs without remuneration. The officers of the present term are: Mrs. F. B. McKevitt, president; Mrs. G. P. Akealy, vice-president; Mrs. H. F. Fowler, secretary. Section leaders: Art—Mrs. E. C. Chrystal; Music—Miss Leila Price; Civics—Mrs. C. G. Robinson; Dramatic—Mrs. C. H. Forster; Honorary President, Mrs. F. A. Steiger. New officers are elected during May. The club has a membership of 212, and spends from $300 to $500 a year on concerts. The work of the club is divided into four sections, music, dramatic, civic and art, all holding regular meetings and pursuing regular courses of study. The club has been instrumental in putting music in the curriculum of the Vacaville schools, under a supervisor, and through its efforts the Carnegia Library was secured for the town. Artists and organizations that have appeared before the Saturday Clnb of Vacaville include: Wm. Edwin Chamberlain, baritone; Mrs. J. E. Birmingham, contralto; Mrs. M. E. Blanchard, contralto; Miss Elizabeth Willcox, soprano; Edward Peace, tenor; Alfred Barber, tenor (in duets); Miss Flora Wilson, soprano; The Pasmore Trio; Knickerbocker Quartet; Sierra Quartet; Golden Gate Quartet; Witzel Trio; Schubert Club of Chicago; McNeil Club of Sacramento; Paul Steindorff and Orchestra; Sigmund Beel, violinist; Hother Wismer, violinist; Emily Rulison, violinist; Louis Newbauer, flutist; Mrs. John Marquardt, harpist; Emilio Knauck McLaughlin, Fred. Maurer; Readers—Mrs. Herbert Sanford Howard, Lillian Quinn Stark, Mrs. Newton Tbarp, and Fred Emerson Brooks, poet.

ALFRED HERTZ

The Highly Esteemed Conductor of the San Francisco Symphony Orchestra Who Conducted the First Concert With a Permanent Orchestra on Friday Afternoon, October 27

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Spinet Club (Redlands)—We take pleasure in printin the following interesting account of the Spinet Club of Redlands, Cal., one of the most energetic and useful musical clubs on the Coast. California now looms huge in musical activities, and among the musical centers in the southern part of the State is Redlands, a city of some ten thousand inhabitants. Her oldest musican organization is called the Spinet Club. It all began away back in 1894, when a few musical people, eager for greater stimulus and a fuller enjoyment of their musicsession, met at the house of Mrs. Howard White for the purpose of organizing a piano club. Because it was first organized as such, the significant name of "The Spinet" was chosen. All performers on other instruments, or vocalists who were not pianists, joined as associate members, until the third year, when the club enlarged its scope and took them in as active members.

The nine charter members were: Mrs. Howard White, president; Miss Gertrude Paine, secretary and treasurer, the Misses Ella Fackler, Helen Crossman, Edith Hale, Helen Squires, Annette Cartlidge, Olive Haver, Miriam Barnes, and Mrs. Harvey Hewitt.

Lucy Putnam, as general benefactress and treasurer, came to the financial assistance of the club on more than one occasion when some of the burdens threatened to exterminate it.

The spirit of progress and the position it was to hold in the community was apparent from The Spinet's inception. The first five meetings were held at the homes of various members, but the sixth was an open meeting at the McGinnes Hall, and the admission fee was ten cents. An audience of twenty-five visitors gathered to encourage this first public performance, and from this January 25, 1895, to the present time, The Spinet has contributed in ever increasing quality and quantity to the musical life of Redlands The first concert of outside talent was given the first year, when Thilo Becker, of Los Angeles, gave a piano recital at the home of one of the members. Later it brought many artists to Redlands, among whom were Bispham, Blauvelt, De Pachmann, Godowsky, Hofmann, De Lussan, MacDowell, Bauer, Schumann-Heink, Gadski, Pugno, Alice Neilson, Kreisler, Lhevinne, Dr. Wüllner, Liza Lehmann, De Gogorza, Carreno, De Treville and Gluck, Frances Alda, Frank La Forge, Lillie Koenen, Maude Powell, Cadman and Princess Red Feather and Huvrah Hubbart and Claude Gotthelf in their inimitable operalogues.

The Kneisel and Flonzaley Quartets and the Barerre Ensemble are the three organizations that have given chamber music programs. The Chicago, New York, Russian and Los Angeles Symphony Orchestras, besides several opera companies have played for The Spinet. Genee and Ruth St. Denis have danced for them and occasionally a good band has been brought to give an extra concert.

Each year there are three artists' concerts, besides six afternoon concerts (occurring on the first Friday of each month, from December to May), usually by local talent. This sketch of The Spinet would not be complete without a list of the presidents who have presided so ably and meant so much to the club: Mrs. Howard White, Miss Louise Hoppock, Mrs. L. H. Spoor, Miss Annette Carthbidge, Mrs. A. G. Hubbard, Mrs. J. W. Davis, Miss Caldwell (now Mrs. G. G. Moseley), and Mrs. Henry Fisher.

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Tuesday Musical Club (Riverside, Cal)—The Tuesday Musical Club of Riverside was organized on December 1, 1900. The Presidents since its organization are: Mrs. Mrs. Dudley Duyckinck, 1900-1901; Mrs. Skelley, 1902-1903, also 1905-1906; Mrs. John Macras, 1906-1907; Miss Margaret Gage, 1908; Mrs. Geo. Tucker, 1909-1910; Mrs. James Orrick, 1910-1911, also 1911-1912; Mrs. Arthur L. Brown, 1912-1913; Mrs. Reginald Brinsmead and Mrs. W. G. Irving, 1913-1914-1915. The club gives five artist concerts during the season and pays an average fee of $300. The club formerly had a choral section which was discontinued last season. There are active and associate members. The former appear before the club, but only accompanists are paid. The officers of the present term are: President, Mrs. B. K. Marving; Vice President, Mrs. La Roy Simms; Recording Secretary, Mrs. John Barton Readman; Corresponding Secretary, Mrs. Arthur Elliott Childs; Treasurer, Mrs. C. W. Derby; Directors—Mrs. E. M. Bonnett, Miss Bernice Rockhold and C. Earl Meeker. Officers for the new term are elected at the annual meeting in May. The club numbers 500 members, and $200 are spent anually on concerts. The founders of the club were: Mrs. Edgar R. Skelley, Miss Margaret Gage, Miss Maude Gage, Mrs. Pedley, Mrs. Dudley Duyckinck, Mrs. Loud, Mrs. H. Kearne, Miss Quinn, Mrs. Trevelyan, and Miss Eva Irving.

Note—This Tuesday Musical Club of Riverside corresponds to the ideals of a club as we see it. It is an organization of which the city may justly be proud. The material, together with several half tones of officers, was received too late to make room for the latter. We shall be pleased to publish them in a regular number of the paper.

* * *

Woman's Club (Hollywood, Cal.), Music Section—Mrs. Bessie Bartlett Frankel, Curator of the music section of the Woman's Club of Hollywood, kindly sends us the following information: We make an annual report, but it is not published. Our last meeting was in May (the fourth Tuesday—we meet the second and fourth Tuesday mornings). We have a program by outside artists and then a luncheon at which we endeavor to have guests of note. Last year was our first, and we are very proud of our progress. The Woman's Club of Hollywood is like the Ebell Club of Los Angeles in regard to sections, with this difference: We are an absolute study department, and the programs, with the exception of the last meeting, come from the members. We have remarkable talent, pianists and singers and violinists, who have studied for years in the great centers of the world. Last year, we joined the Music Federation of Clubs. Our work for the year was Russian music. We took up the instrumental and vocal and the operas of the early and the modern Russian composers. For our last program in May we had, as a guest program, Charles Henri de la Plate, the basso, in a group of Russian songs, and

(Continued on Page 9, Col. 1)

L. E. BEHYMER, WESTERN IMPRESARIO

Many times the question has been asked, "Is California becoming more musical each season?" California has always been musical, from the first day of dawn, when the rhythmic waves sung their love song to the golden sands, and since that time the pines of the Sierras have in turn sung the Requiem over the cave man, the Indian, the padre, the Spaniard and the American. Its water falls and its rushing rivers have added their passionate outbursts, while the mocking bird trilled its song to its mate. In its golden valleys was first heard the reed flute of the Indian followed closely after by the spirited music of the mandolin and the guitar, interspersed with the chants of the priesthood and now the ensemble of grand opera, the strings of the symphony, and the vocal and instrumental endeavor of three and a quarter millions join the great symphony of nature in a glorious "Hallelujah" to California the Beautiful, California the Golden, and California the Musical.

When one compares the musical situation of thirty years ago with that of the present time, he begins to realize the refining influences of this, the most universal of the arts. With a splendid symphony orchestra in San Francisco and another in Los Angeles, with smaller orchestras in the leading cities of the State,

L. E. BEHYMER
The Western Managerial "Force" When Working at His Hardest

one discovers that this, the highest type of musical composition, is being accepted by the musical public. In no other state in the Union, excepting Massachusetts, New York, Pennsylvania and Illinois, in which are the cities of Boston, New York, Philadelphia and Chicago, can there be found the same number of high grade vocalists and instrumentalists touring or appearing in the premier cities of the Eastern empires.

If San Francisco has one feature of musical prominence, it is found in its instrumental atmosphere, made by its various orchestras, chamber music organizations, and its well known instrumentalists, while equally prominent in Los Angeles is the one feature of musical life which is found in its vocal atmosphere, made by its several strong singing societies, its church choirs and its numerous able soloists, and of the latter the soprano voice seems to be the dominant one.

The music life of these two California centers is reflected in many ways in the other cities of prominence throughout the State. Especially in those cities which can boast of musical clubs whose reputations have already reached throughout America and Europe. No other state in America can show a roster of musical clubs which engage groups of from six to twelve well known American and European artists, whose fees reach into the thousand mark It is only to mention the Berkeley Musical Association, the Symphony Orchestra, the Peninsula Musical Association of Palo Alto, and Pacific Musical Society of the Bay Section; the Saturday Club of Sacramento, with its coterie of brilliant women and excellent musicians; the Fresno Musical Club, with its talented members; the Amphion Club of San Diego, now in its twenty-first year; the Spinet Club of Redlands; the Tuesday Music Club of Riverside; the Music and Art Association of Pasadena; the Ebell Club; the Dominant Club; the Gamut Club; the Ellis Club; the Symphony Orchestra; the Orpheus Club; the Lyric Club; the Matinee Musical Club; the Philharmonic Series of Los Angeles; the Music Study Club of Santa Barbara; the Saturday Club of Stockton; the Ebell Club of Porterville; the Philharmonic Association of San Jose and the College of the Pacific; the Saturday Morning Club of Tucson, and the Tuesday Musical Club of Phoenix, Arizona; the Sequoia Club of Eureka; and these names will be recognized as the most potent factors of the musical life of the state of California.

It has taken thirty years to bring to perfection the work that is now being done by these representative organizations, which work has made possible the splendid series of concerts given in the respective cities by these associations each season, or through whose instrumentality the best in music is brought to the Pacific Coast. It has been team work that has accomplished this, and which is now making a united musical California.

An important factor in California's musical advancement has been the labor of L. E. Behymer for a quarter of a century in bringing artists to the Southwest, and without what he has furnished, the musical history of this state would be largely a blank. "Artistic music" and "Behymer" are synonymous in the West. Besides managing numerous local musical affairs and advertising many Los Angeles and San Francisco artists in the surrounding country he brings twenty to thirty great artists West each season, as well as orchestras, ballets, and opera companies.

Mr. Behymer is the purveyor of musical artists to the public over the whole West of Denver. A number of artists give concerts in this territory only through his management. To show how largely he places his artists one might cite only a few. For instance: The group arranged this season for Sacramento is Paderewski, Fritz Kreisler, Florence Macbeth, Julia Culp, Percy Grainger, Louis Graveure, Elena Gerhardt, Albert Spalding, Maud Allan and her orchestra, the Damrosch Orchestra, the Diaghileff Ballet Russe, and the Minneapolis Orchestra.

For San Diego, Mischa Elman, Percy Grainger, Flonzaley Quartet, Louis Graveure, Maud Allan and her orchestra, Ignace Paderewski, Fritz Kreisler, the Boston National Grand Opera Company, Elena Gerhardt, Ernestine Schumann-Heink, the Damrosch Orchestra, and the Minneapolis Orchestra and the Diaghileff Ballet Russe.

For San Jose, Mme. Schumann-Heink, Florence Macbeth, John McCormack, San Francisco Symphony Orchestra, Cecil Fanning, Maud Allan and her orchestra, Julia Culp, Rudolph Ganz, Albert Spalding, Josef Hofmann, Fritz Kreisler, the Damrosch Orchestra, and the Diaghileff Ballet Russe.

In Fresno will be heard Nellie Melba, Mme. Schumann-Heink, Florence Macbeth, Fritz Kreisler, Zoellner Quartet, Julia Culp, Louis Graveure, Maud Allan, Josef Hofmann, Elena Gerhardt, Albert Spalding, and the Minneapolis Orchestra.

In Albuquerque, N. M., will be heard Frances Ingram, Cecil Fanning, Rudolph Ganz, Albert Spalding, and Julia Culp.

In both Phoenix and Tucson arrangements have been made for Mme. Schumann-Heink, Paderewski, Cecil Fanning, Louis Graveure, Mme. Melba and the Minneapolis Orchestra.

In El Paso, Texas, the Minneapolis Orchestra, and Mme. Schumann-Heink.

In Riverside, Florence Macbeth, Julia Culp, Zoellner Quartet, Rudolph Ganz, Albert Spalding, the Brahms Quintet, and the Plowe Woodwind Choir.

In Santa Barbara will be presented Julia Culp, Maud Allan, Damrosch Orchestra, Albert Spalding, Louis Graveure, Mme. Schumann-Heink, the Flonzaley Quartet, Fritz Kreisler, Charles Wakefield Cadman and Princes Tsianina.

In Redlands, Maud Allan and her orchestra, Julia Culp, Fritz Kreisler, Flonzaley Quartet, and Louis Graveure.

At Pomona College in Claremont, the Portmanteau Theatre, Julia Culp, Josef Hofmann, Rudolph Ganz, Albert Spalding, and the Zoellner Quartet.

With the Music Study Club of Long Beach, Mme. Schumann-Heink, Mischa Elman, Josef Hofmann, Damrosch Orchestra and Maud Allan.

In Pasadena with the Music and Art Association, three concerts of the Los Angeles Symphony Orchestra, Fritz Kreisler, Julia Culp, the Minneapolis Orchestra, and Mme. Schumann-Heink.

In Los Angeles the Great Philharmonic Courses, now in their nineteenth season, present a wonderful group of artists in each series. The first consists of Mischa Elman, Florence Macbeth, John McCormack, Julia Culp, Yvette Guilbert, Josef Hofmann, Fritz Kreisler and the Damrosch Symphony Orchestra.

The Second Series of equal value opens with John McCormack, followed by Percy Grainger, Mme. Melba, Louis Graveure, Flonzaley Quartet, Albert Spalding, Rudolph Ganz, anl Elena Gerhardt.

The Matinee Series, given on Saturday afternoons, includes Leopold Godowsky, Mme. Schumann-Heink, Julia Culp, Minneapolis Symphony Orchestra, Charles Wakefield Cadman, Princess Tsianina, Josef Hofmann, Fritz Kreisler and Mme. Schumann-Heink.

Substitutes in reserve to supplement these courses are Eugene Ysaye, the Cherniavsky Trio, Cecil Fanning, second concerts of Yvette Guilbert, Mme. Schumann-Heink, Damrosch Orchestra, Mischa Elman, Frances Ingram, Lorraine Wyman, Ernest Schelling, and other well known artists.

The above list reads almost like a roster of the country's musical attractions for the season; possibly no other state outside of the four first mentioned can show such a list of concerts, and when one adds to these the eighty odd symphony concerts by the orchestras of San Francisco and Los Angeles, at least two hundred recitals by well known local singers and instrumentalists, and a hundred choral concerts and as many more chamber music affairs, it only goes to show that California is becoming more musical, and that this managerial force of the Southwest is having much to do in bringing about the welcome change.

First and foremost among the big musical offerings under the Behymer management will be the second visit of the Boston National Grand Opera Company, Max Rabinoff, managing director, in a tournee of the Pacific Coast cities, including Salt Lake, San Diego, Los Angeles, San Francisco, Oakland, Portland, Tacoma, Seattle and Spokane. Not only has the roster of illustrious singing principals of the Boston National Opera Company been increased by the addition of internationally famous artists, but the superb chorus, orchestra and Ballet Russe have been augmented, assuring even greater artistic triumphs than those achieved a year ago. The chief purpose will continue to be to perform opera in this section that is complete in every unit and with all its units blended into a perfect ensemble. The aim is to offer not only great artists, but great presentations of great works. Among the rarely heard works offered will be Giordano's "Andre Chenier," Mascagni's "Iris," and Rubinstein's "Demon" in Russian. There will be "Madame Butterfly," "La Tosca," "Hansel und Gretel," and other well known modern offerings.

Manager Behymer is bringing to the Southwest for the first time the Diaghileff Ballet Russe by special arrangement with the Metropolitan Opera Company, presenting Nijinsky, Bolm, Lopokova, Revalles, Gavrilow, Frohman, Spesiwecewa, and other famous dancers, with a complete corps de ballet, symphony orchestra, conducted by Pierre Montenx, one of the best known European conductors, scenery and costumes by Leon Bakst, including in a brilliant repertoire the ballets and mimed scenes, sensational features like "Scheherazade," "Prince Igor," "Cleopatre," "Mephisto Waltz," "Petrouchka," "Thamar," "Sadko," "Narcisse," and other exceptional offerings. This organization will appear in Los Angeles, San Diego, San Jose, Sacramento, and under Manager Greenbaum in Oakland and San Francisco.

Maud Allan and her art—dramatic dancing—is to again be one of the beautiful things to be presented on the Pacific Coast. This woman, the embodiment of grace, of joyousness, of sympathy, of rhythmic movement, who can interpret the emotions very intelligently, very earnestly and very powerfully, comes with her great art and a symphony orchestra to again quicken the pulse and please the eye of her many friends in this section.

The poets who dreamed always of France as a glorious woman dreamed well—they dreamed of Yvette Guilbert, who is the embodiment of her beloved France, and comes as if transplanted from the period which her songs, her stories, or her souvenirs represent. Mme. Guilbert has gone far beyond mere art; she has become the living evocation of her race. Transcending the barriers of class, she is when her spirit calls, as truly a grande dame of the Court of Versailles as she can be a Norman peasant girl or a grisette of Montmartre.

Isadora Duncan, famous classic dancer, has foraged into unexplored fields, and in following her art she has found ideals which she has transformed into a remarkable message which she gives to the world through the medium of symphonic poems danced to symphonic music. With a symphony orchestra carefully collected and playing those wonderful compositions of Tschaikowsky, Strauss, Chopin, and Beethoven, she will be a revelation to the devotees of Terpsichore.

A genuine novelty, coming under the management of the Behymer office, is the Portmanteau Theatre, with Stuart Walker, director; the most novel and significant theatrical entertainment that America has yet created, presenting "Gammer Gurton's Needle," "The Golden Doom," "The Trimplet," "Nevertheless," "The Crier by Night," "The Leaf in the Wind," and well known dramatic offerings from the pen of modern dramatists, Lord Dunsany, Oscar Wilde, Bernard Shaw, as well as old English comedies and Japanese folk plays.

This year will be the first visit to the Pacific Coast of the well known Western orchestra, the Minneapolis Symphony, with Emil Oberhoffer, conductor. Among the compositions to be presented will be the Alpine Symphony and Strauss' "Salome," with Marcella Craft singing the dramatic arias.

Walter Damrosch and his exceptionally well trained body of musicians will return for a series of symphony concerts with Efrem Zimbalist, violinist, as soloist.

In addition to this wonderful aggregation of musical, terpsichorean and dramatic folk, many contracts have been signed for local artists and organizations.

Many of the smaller towns are to have the appearances of well known artists this year, among them Merced, Madera, Visalia, Hanford, Chico, Oroville, through the efforts of this office.

This is a slight outline of what the Behymer office, through its chief and able corps of assistants are doing for the state of California, and the West, and easily explains why Impresario Behymer would rather be called the most useful man in the state than by any other title.

Among recent visitors at the Musical Review office was Wendell Heighton, manager of the Minneapolis Symphony Orchestra. Mr. Heighton said that his splendid organization will visit us some time next spring. Under the able direction of Mr. Oberhofer this orchestra has become one of the foremost orchestral bodies in the United States, and the visit should be looked forward to with more than ordinary interest.

JOSIAH ZURO GRASPED OPPORTUNITY TO REVEAL GENIUS

Public and Press Unanimous That His Unquestioned Musical Executive Ability Resulted in the Most Thrilling Operatic Spectacle Ever Witnessed in San Francisco, and that the young Master of the Baton Has "Arrived"

The Pacific Coast Musical Review has already expressed its opinion regarding the justification of the spontaneous triumph achieved by Josiah Zuro on the occasion of the extraordinary production of Aida in the Civic Auditorium on Tuesday evening, October 3d. We now take pleasure in quoting what our colleagues said about this remarkable young giant of the baton:

Walter Anthony, San Francisco Chronicle, Oct. 4—But the chorus and the ballet were there to the last vocal member, and the huge orchestra found its place beneath the stage, under Josiah Zuro's most superb baton. And since I have mentioned him thus tardily, permit me to pay him tardy but enthusiastic eulogy. Mme. Gadski was splendid as Aida, Julia Claussen let loose a string of melody notes which filled the great building; Clarence Whitehill was a vigorous, vehement and puissant Barbarian, and Leone Zinovieff was lyrical, and at times a most eloquent Rhadames. But without disparaging the efforts of any of these artists, it is my humble opinion that last night saw the fruition of a big talent, and the revealment of a real genius in the person of Josiah Zuro, musical director of the army of singers and instrumentalists who composed the harmonious forces at the Auditorium.

The precision of his beat, the authority of his gestures, the impassioned mood of his attack on the huge ensembles were elements in his work. Not less than 500 choristers, an orchestra of 200, a band far back on the stage, and a string of temperamental and enthusiastic stars, gave him the final vibration of which they stood capable and paid his authority the compliment of implicit agreement of tone and attack.

If the volume of harmony arising from this massed throng of singers and instrumentalists failed to produce the final effect of a deluge of harmony, it was observed by but few, or was but audible evidence of what might have been had Ewing Field's latent acoustic properties been awakened by such artistic assaults as Zuro made on the clarion score of Verdi.

Redfern Mason, San Francisco Examiner, Oct. 4—Zuro has labored with the chorus for three months and more, and under his direction it has evolved into a choral body of splendid efficiency. The old timorousness has disappeared; men and women sing with a fine assuredness. Once or twice, early in the evening, the sopranos were uncertain in pitch; but this defect was only momentary. Viewed in its entirety, the singing strengthened me in the belief that Zuro has endowed the city with an operatic chorus equal to any demands that may be made on it. * * * Zuro conducted with all the galvanic force and authority which we have learned to expect of him.

Ernest J. Hopkins, San Francisco Bulletin, Oct 4—But that wonderfully clear-toned chorus was not to be denied; its phrases came full and flexible! No such chorus has been heard here, and it sets the standard for all operatic choruses to come. The orchestra was remarkable for the precision of its emphasis restrained and the vigor of its work; and both of these matters are to be set down to the credit of Josiah Zuro, who was completely master of the huge ensemble, and whose work was nothing short of great.

Zuro's triumph deserves to be considered in detail. He achieved his ideal of an "ensemble" production. Even the solo stars were but an integral part of the whole. It is Zuro's quality to leave no muddy spots in the effect; all the lines are clear. As an example of one phase of his work, take the accompaniment to Mme. Gadski's beautiful first-act solo. The hundred-piece orchestra never interrupted her lightest whisper; but as a sustaining background it was firm and full of character. For another phase, there was a world of strength in Zuro's work at the grand climax—the stage crowded with a chorus of 200, the large ballet, a brass band onstage and the orchestra below; and Zuro not only held these various armies in perfect subjection with one hand, but stage-managed the chorus entrances and exits with the other. It was a tremendous generalship.

San Francisco Call, Oct. 4—Among the artists who gave so lavishly of their lyric genius, honors were almost evenly divided among Mme. Gadski, Julia Claussen, Clarence Whitehill, the home chorus, and last, but not least, Director Zuro, whose star as an inspired director rose the higher because of the difficulties under which he worked.

He was the surprise of the evening. His control and attack were perfect. He conducted the great orchestra of 200 pieces, the monster chorus of his own training, and the score for the world-famed singers with a galvanic force and an authority that had not been expected of one so young. Alfred Hertz, the master genius of the San Francisco Symphony Orchestra, stood near in frank amazement, his face reflecting the pleasure which the discovery gave him.

And here the inevitable question presented itself: If Zuro could do that in the crowded auditorium, where stage limitations prevented him from utilizing only a part of the musical forces which he had marshaled together for this event, what could he not have accomplished if the original plans for giving "Aida" on Ewing Field had not been spoiled?

Gadski Interview, San Francisco Call, Oct. 4—The chorus was wonderful, and so was the work of Mr. Zuro. The following is an extract from a personal letter received by Mr. Perry following an open-air concert at Boyd Park, San Rafael last spring: "I do enjoy a clear enunciation and am particularly sensitive to it. Yours was perfect. I don't think I lost a word, a syllable even and I congratulate you heartily. You saw how pleased everyone was, the whole concert was thoroughly enjoyable."

In addition to his work at the First Congregational Church, where he has built up a splendid choral organization during the past year, he has recently organized a beginners vocal and sight reading class at the Y. M. C. A., which it is planned to enlarge with a fine male chorus.

Last month Mr. Perry gave the following program before the students of the Oakland High School: "Bel Epais" (Old French) Lully; "My Love's An Arbutus" (Old Irish); "Two That Love, When Parted" (Old Italian); "The Pretty Creature" (Old English); "To Anthea", Halton; "Thy Remembrance," Waldrop; "Down by the Sally Gardens," Sabin; "Recompense" (dedicated to Mr. Perry), Metcalf; and "The Two Grenadiers," of Schumann.

THE IMPORTANCE OF FINE ENUNCIATION.

In his comprehensive little brochure on "English Enunciation and Its Rules," Mr. Henry L. Perry, musical director of the First Congregational Church, makes the forceful assertion that "Singing is nothing but poetry or prose made musically audible, and until it really becomes so it is not singing." Mr. Perry's own clear enunciation gives further emphasis to this statement, and as a result he has been called upon during the past year to work with an increasing number of public speakers in addition to the time devoted to his vocal pupils. The need for such instruction is being brought prominently forward, for speakers find that clear-cut enunciation not only gives their utterances a more authoritative tone but saves them from the twin bugbears of sore throat and huskiness.

MRS. LAETITIA PENN WASHBURN.

Although Mrs. Laetitia Penn Washburn has been associated with the Pacific Coast Musical Review since her arrival from Los Angeles last June, she has not contributed to these columns during the last few weeks, because of sickness contracted about four weeks ago. She is now convalescing and will soon again be able to review theatrical performances. Upon another page of this paper will be found a very interesting article from the pen of this talented member of our staff on Oliver Morosco the only western theatrical producer who has brilliant successes to his credit.

In addition to her literary ability Mrs. Washburn is also a most intelligent vocal student. Her Los Angeles teacher, Harry Clifford Lott, one of the leading vocal instructors in the South recommended her to Mackenzie Gordon of this city with whom she has begun her lessons. She possesses an exceedingly beautiful soprano voice of an extraordinary pliant timbre and Mr. Gordon has expressed much satisfaction with the material placed in his care. In addition to a naturally fine voice, Mrs. Washburn possesses artistic intelligence, a quick grasp of technical requirements and a most attractive personality. We see no reason why she should not enjoy a brilliant career.

MRS. LAETITIA PENN WASHBURN
The Dramatic Editor of the Pacific Coast Musical Review, Who is Also Preparing for a Brilliant Musical Career

SYMPHONY SEASON A BRILLIANT SUCCESS.

The sixth season of the San Francisco Symphony Orchestra has begun brilliantly under the masterly leadership of Alfred Hertz. That the forthcoming season will register high-water mark in local symphony annals from both an artistic and financial standpoint is already assured, and music-loving San Francisco is eagerly looking forward to more musical treats such is it was given at the opening concert on Friday, the superlative excellence of which has but whetted the appetite of the true symphony lover. The Friday concert in its entirety will be repeated on Sunday, October 29, at the Cort Theatre. The only difference will be the time of starting, which will be 2:30 p. m., and the price, which will be half those charged on Friday.

The genius of Hertz as an interpreter of Brahms could be no more finely disclosed than in his interpretation of the First Symphony of that composer, which aroused the audience to genuine enthusiasm on Friday, and which will occupy first place on this Sunday's programme. Chausson's tender symphonic poem, "Viviane," and the overture to Smetana's "Bartered Bride" round out the programme, demonstrating Hertz' fine sense of selection and balance in programme-making.

On Sunday afternoon, November 5, the San Francisco Symphony orchestra will give its first "popular" concert, which will be an innovation in the full sense of the word. Conductor Hertz wished to give a series of concerts devoted to popular music last season, but it was not possible because of the conditions under which the musicians of the orchestra were engaged. This year, the contracts with the instrumentalists permit of many advantages. Director Hertz aims in these popular concerts to give compositions of more obvious appeal than will be found on the Friday and Sunday programme of the regular symphony series, believing that they will prove a source of pleasure to those who prefer good music in the more popular forms interpreted by an orchestra of the first class. At these popular concerts the full San Francisco Symphony Orchestra, under Alfred Hertz, will always appear.

Tickets will be but 25c, 50c, 75c and $1.00 and will be on sale Monday at Sherman, Clay & Co.'s for the concert of November 5. The concert will embrace, Rossini's overture to "William Tell," Tschaikowsky's "Nut Cracker Suite," Saint-Saens', "The Deluge," Thomas' overture to "Mignon" and Liszt's "Preludes." Here is an exquisite treat in light music such as is given in addition to the regular symphonies by the great Eastern orchestras, for following the example of which we should feel a debt of gratitude to Alfred Hertz.

MACKENZIE GORDON'S ACTIVITY.

Distinguished Tenor and Vocal Pedagogue Continues to Earn Well Merited Success Both as Teacher and Singer.

Mackenzie Gordon, although appearing now but rarely in public still enjoys the admiration of the music lovers who on these rare occasions delight to listen to him. His voice is as clear, pliant and appealing as ever, and the fervor of his interpretations touches the heartstrings of the hearer. Enunciation, intelligence of conception and intensity of emotionalism constitute some of Mr. Gordon's many delightful vocal achievements. As teacher he is kept so busy that he has hardly time for his concert work, indeed he had practically to discontinue it, and is refusing more engagements than anyone would believe did we tell him. He is restricting most of his singing to the Bohemian and Family clubs, of which fraternal organizations he is very fond. Naturally he is very popular there.

To prove that he is still able to arouse enthusiasm as much as ever we quote here a recent criticism which appeared in a newspaper published in one of the larger interior cities of California:

I know now what George Sterling meant when he dipped his magic pen in the red wine of his poetic wizardry and wrote:

> Gordon, what other art hath found
> The voice's sweet control?
> Music is man revealed in sound,
> And sound finds here a soul.

I heard Mackenzie Gordon last night, not for the first time, but as I had never heard him before. I knew before that the voice of Gordon was a flowing caress, that it burned with the hearthfires of the heart; but I had not realized, or perhaps I had forgotten, the breadth and sweep and search of its appeal. The more I think it over, the more firmly am I convinced that it was reserved for the splendid audience that greeted him last night to hear him at his best. This may be extravagance; possibly I am still under his spell. I am willing to submit it to those who have previously heard him sing.

That he sang as a great singer I need not argue. A thousand or more most accomplished and cultured people attested to that fact when, time after time, they stormed and stormed their approval of his offerings. We have been told that our audiences are cold, unresponsive. Perhaps. But they have had no Gordon heretofore to weave about them the enchantments of his perfect art; to warm them with the magnetic glow of such sweet impartments of a master voice. I shall not attempt to dissect, for critical analysis, either the art of the singer or his songs. It is enough to say that the most exacting musical experts in his audience became his panegyrists, while those who knew less of the technic of music loved him for the tenderness of his touch upon their heartstrings and the pure and precious harmonies with which he exalted them.

ERNST WILHELMY'S BUSY SEASON.

Ernst Wilhelmy, the successful and distinguished interpreter of the old and modern classic dramatic works, announces a reading of Schumann's Manfred, to take place at Century Club Hall on Friday evening, November 3d. Mr. Wilhelmy will give this excellent work exactly as it is given in Germany as a substitute for the large stage production with orchestra. Manfred is really a German thought of Lord Byron, the action taking place in the Alps, and it has been absolutely adopted by Germany. When this work was formerly given in London, it was given with the German text, as this fitted so neatly to the music. Possart presented it in London.

Mr. Wilhelmy is, of course, unable to give the work in its entirety at present; but will give a fine sketch of it, as it is his intention to make the public familiar with the beauties of Manfred, and instead of engaging a large chorus and orchestra and give it at great expense, he has secured the best artists available here, which include: Betty Drews, soprano; Miriam M. Elkus, soprano; Marta von Sturmer, soprano; Lawrence Strauss, tenor; Harold Parish Williams, baritone; Mrs. Stanley Morschead, soprano; Ralph McGee, baritone, and others. Gyula Ormay will be at the piano and Mrs. Amy Goldsmith will play the organ. Mr. Wilhelmy will read the lines.

Tickets are $1, and are for sale at Sherman, Clay & Co., and at the hall on the evening of the concert.

Ernst Wilhelmy and Mrs. Emil Pohli began their famous declamatory recitals at the St. Francis Hotel on Thursday afternoon, October 19th, and they were attended by a large number of the select society music patrons. The series of recitals are greatly in demand, and besides these at the St. Francis, Mr. Wilhelmy will give three other weekly cycles and attend to his extensive studio work.

STEINDORFF'S POP CONCERTS IN OAKLAND

Popular Orchestral Leader Resumes Successful Season of Sunday Afternoon Concerts at Oakland Civic Auditorium

What will no doubt prove of exceptional pleasure to Oakland music lovers will be the announcement that Paul Steindorff will resume his exceedingly delightful Sunday afternoon pop concerts at the Oakland Civic Auditorium on Sunday afternoon, November 5th. These events proved of splendid musical value last year and the audiences grew with every event until toward the end the auditorium was crowded. It is Mr. Steindorff's policy to give the program in two distinct parts. The first one to be a regular concert program with the best musical literature for orchestral interpretation, and the second part extracts from grand operas in solo, duet, trio and quartet form. The most capable resident artists will appear as soloists both instrumental and vocal. Some violinists, cellists and pianists will this year be included in the list. Emilio Meriz will again be the concert master.

At this first occasion Signor Antonio de Grassi will play Bruch's beautiful G minor concerto, and Miss Blanche Hamilton Fox, the distinguished mezzo soprano, will sing O mio Fernando from La Favorita. Admission will be 25 and 50 cents. Family books may be had at the low rate of $2.50 for twelve admissions, the books being transferable and good for any of the concerts. Children under 14 years will be admitted for 10 cents. Here is an opportunity to hear good music at the lowest possible rates, and Oakland as well as all the bay cities ought to take advantage of this excellent opportunity.

Miss Blanche Hamilton Fox, the distinguished mezzo soprano, who has become identified with the foremost operatic artists of this country and Europe, has honored this city by becoming a resident here. She has opened a studio in the Kohler & Chase Building, and has also accepted the position of vocal instructor at the Notre Dame College of Music and the College of the Pacific, both in San Jose. Miss Fox will be soloist at the first of the Steindorff Sunday Afternoon "Pop" concerts at the Oakland Municipal Auditorium on Sunday afternoon, November 5th, and no doubt she will be heard more frequently during the season. She has also been engaged as soloist for the first Orpheus Club concert in Oakland.

ELSA RUEGGER
The Eminent Cello Virtuoso, Who Began a Series of Joint Concerts With Allan Bier at the Palace Hotel Last Week

MME.

Schumann-Heink

Will divide her profits of her first concert, Sunday Afternoon, November 26, between the relief fund for widows and orphans of German soldiers and the poor children of San Francisco.

Tickets 50c, $1.00, and $1.50

A GREAT PROGRAM

THE MUSIC CLUBS OF CALIFORNIA.

(Continued from Page 5, Col. 3)

Meodon Gordohn, the Russian violinist of Los Angeles, in a group of his own compositions. At the luncheon we had as guests and speakers, Carrie Jacobs Bond, Grace Waring, librarian of the music department of the Los Angeles Public Library, who works for our interests and helps us to get a great deal of music otherwise impossible, Chas. Wakefield Cadman, and Mrs. Wm. H. Jamison, vice-president of the Federation of Music Clubs, and Corione Rider Possert, the pianist.

This year we are studying the music of the Scandinavian countries, and are to alternate it with the music of the Los Angeles Symphony Orchestra programs. We are to have a block of seats at the club for concerts, for the convenience of members and people in the near vicinity, and are doing all we can to make this season of the Symphony a success. We consider it our civic pride. Our first program for the season, Tuesday, October 10th, was a costume recital of the folk music and folk lore of Normandy, Sweden, Denmark and Finland, and proved to be a very delightful morning. October 24th, we study Grieg. Will have the A minor concerto for two pianos, the Grieg Sonata for violin, and a group of songs, as well as his biography. November 14th is the symphony program, etc., etc.

November 8th, at the regular meeting of the Woman's Club, the music section has taken charge. As luncheon guests we have Adolph Tandler, Symphony Orchestra; Allan Hancock, Secretary Symphony Association; Sigmund Beel, concert master, and Fred W. Blanchard, manager. At the program later, Mr. Tandler has charge, and his subject will be "The Instruments of the Symphony Orchestra and What They Mean to Me," illustrated by the leading instruments of the orchestra by the members of the Symphony.

One other thing in closing, which is very dear to the members of our section and an innovation for us this year. We are giving a program one Sunday a month in the poor district of Los Angeles for the children and parents and those less fortunate souls who have so little sunlight.

Note—This club was organized in 1915, and Mrs. Bes-

U. MARCELLI

The Well Known Violinist, Conductor and Composer Whose Operatic Selections Made Such an Excellent Impression at the Exposition

site Frankel is the Curator. This music section does not engage artists but listens to its active members who are not remunerated. Programs are outlined by the Curator. Mrs. Lee Campbell is the secretary. Mrs. Frankel is the founder and there are now over eighty members. The club has fine possibilities for the future.

* * *

Woman's Civic Club (Pacific Grove)—The Pacific Grove Woman's Civic Club was organized in 1902. The names of presidents since its organization are: Mrs. C. V. Moyes, Mrs. H. B. Chase, Mrs. H. N. Yales, Mrs. F. G. Nagle, Mrs. Lee Daingerfield, Mrs. J. A. Pell, Mrs. D. Freeman, Mrs. W. C. Brown, Mrs. W. V. Grimes. The club occasionally engages artists with whom it shares the profits. There are active and honorary members. Active members appear in concerts without remuneration. The officers of the present term are: Mrs. W. V. Grimes, president; Mrs. H. B. Chase, first vice president; Mrs. C. E. Barker, second vice president; Mrs. F. G. Robley, recording secretary; Miss Zellon G. Ayres, financial secretary; Mrs. R. L. Ferrand, treasurer, and Mrs. C. V. Moyes, parlamentarian. New officers are elected in April of each year. There are 140 members in the club. The founders of the club were: Mrs. H. B. Chase, Mrs. C. J. Moyes, Mrs. W. C. Brown, Mrs. W. V. Grimes, Mrs. A. Howes, Mrs. Flora Phlebrick, Miss M. E. B. Norton, Miss Etta B. Lloyd. The club has several concerts during the year, and the following departments: Music, Mrs. Eneretta Sybrandt; Forestry, Mrs. J. Pryor; Home Economics, Mrs. Ray Stiner; History and Landmarks, Mrs. W. V. Grimes; Legislation, Mrs. J. H. Pell; Literature, Mrs. Eliza Nagle; Peace, Mrs. Edward Berwick; Public Health, Mrs. R. Z. Ferrand; Art, Miss Vivian.

* * *

Contemporary Club, Redlands.—Mrs. C. E. Ide, President of the Contemporary Club of Redlands, Cal., replied to us: Your letter in regard to the Contemporary Club is at hand. We have no music department, as we always defer to the Spinet Club, which is a long established and successful organization in this town. Your entire enclosure has been forwarded to their Secretary, Mrs. Patterson.

(Note—Particulars about the Spinet Club of Radlands will be found upon another page. According to Mrs. Ide's letter, the Contemporary Club does engage artists, but leaves the selections to the Spinet Club.)

* * *

Woman's Club of Roseville.—Mrs. J. H. Stineman, chairman of the music section of the Woman's Club of Roseville, Cal., writes us as follows: We have no musical club here, but only a music study section which is a part of the woman's club of Roseville. We began the study of the history of music in 1913, beginning with the prehistoric period, and have followed its development to the present time. This year we have outlined a program for study of American music, beginning with the aboriginal period to the present day. Each lesson is fully illustrated by local talent, the Victrola, or an occasionally imported musician. I think the only sum we have ever paid out for assistance was for a lecture recital on Beethoven—$15. Besides these study programs, we provide a free half-hour of music several Sundays, during the winter and spring. These programs are given by musicians who are sufficiently interested in the educational value of these concerts to come for just their expenses. We have had a mixed choral, and, at another time, a ladies' choral; neither are active just now.

* * *

Woman's Club, San Bernardino.—Mrs. M. L. Goodsell, of San Bernardino, in reply to our inquiry, informed us that there was no musical organization in San Bernardino; however, we are reliably informed that the woman's club of that city occasionally engages artists residing in California.

* * *

The Tuesday Club of Ventura.—Mrs. P. I. Knox, Corresponding Secretary of the Tuesday Club of Ventura, wrote to us as follows: Your letter of October 9th in regard to club work has been received. In reply will state that the club to which I belong is not a musical club. We are a study club, and have only taken music as an occasional study. We have musical programs now and then, but have not a musical section.

* * *

Woman's Club, Visalia.—Fay Liddle, Secretary of the Woman's Club of Visalia, wrote us: The Visalia Woman's Club is not a musical organization, so did not take up the matter spoken of in your letter of the 9th.

Note—We understand, however, from reliable sources, that this club occasionally engages artists who reside in California.

* * *

Woman's Club of Yreka.—Mrs. A. B. Thompson of Yreka replied to our inquiry as follows: In reply to your letter of the 9th inst., would say that our Woman's Club here is not a music club, although they have studied music four years. This year they have taken up "Art." There is, however, some excellent musical talent here, and if all elements could work together harmoniously they would achieve excellent success in the organization of a musical club.

The following clubs did not reply to our inquiry:

Amphion Club, Miss Gertrude Gilbert, 125 First street, San Diego; Civic Club, Monterey, the president; College of the Pacific Philharmonic Club, San Jose, Warren D. Allen; Channing Auxiliary, City, Unitarian Church; California Club, City, 1750 Clay street; Century Club, City, Sutter and Franklin streets; Ebell Music Section, Miss Zoe Glidden, Santa Ana, Cal.; Ebell Society, Oakland, the Secretary, 1440 Harrison street; Ebell Club, Los Angeles, Mrs. Ashley; Hillside Club, Berkeley, the Secretary, Cedar and Arch streets; Irene Club, Santa Rosa, Miss Clara Hahmann; Matinee Musical Club, Los Angeles, Mrs. Henry Ballagh, 2010 Fifth avenue; Marysville Art Club, Mrs. A. J. Miller, 527 G street, Marysville; Music Club, Merced, Mrs. C. H. Stone, 459 Twenty-second street, Merced; Music Club, Oroville, Mrs. J. B. Hughes; Music Study Club, Long Beach, Miss Sargent; Music Study Club, Santa Barbara, Mrs. Dr. C. E. Herbert; Peninsula Musical Association, Palo Alto, Cal.; Philharmonic Society, Fresno, Mr. Earl Towner; Saturday Club, Santa Rosa; Saturday Club, Stockton, Miss Eva Brooks; Saturday Afternoon Club, Santa Cruz, Mrs. Agnes De Cray, 121 Ocean View avenue; San Francisco Musical Club, 805 Kohler & Chase Bldg., City; San Mateo Music Club, San Mateo, Cal.; Sequoia Club, Eureka, Mrs. P. Sawyer; Schubert Club, Los Angeles, Mrs. J. F. Anderson, 1132 Arapahoe street; Sorosis Club, City, 536 Sutter street, City; Sequoia Club, 1725 Washington street, City; Miss Ida Scott, Hollister, Cal.; Town and Gown Club, Berkeley, 2401 Dwight Way; Twentieth Century Club, Berkeley, 2716 Derby street; Tuesday Morning Club, Sacramento, Mrs. Geo. Pernell; Women's Press Association, City; Woman's Improvement Club, Modesto, Mrs. Dr. Surryine; Woman's Club, Suisun, Mrs. Geo. Edwards, Woman's Club, Santa Barbara, Miss Gesina Koch, 2223 Castillo street; Woman's Club, San Jose, Julia K. Shrout, 20 N. Lincoln avenue; Woman's Club, Watsonville, Mrs. Clark.

LUCIA DUNHAM

Distinguished Interpretor of Folk Songs and Classic Programs in General Who Will Sing in New York and Other Eastern Centers This Season

U. MARCELLI, A GIFTED COMPOSER.

U. Marcelli, the splendid violinist and composer, who has resided here for some time, graduated from the Conservatory of Santiago de Chili, where he graduated with honors in violin and composition. He studied with Maestro Breschia who is now in San Francisco. After graduation he was engaged by the government for the Conservatory of Quito, where he was at the head of the violin department during a period of ten years. His contract was renewed not less than four times. His remarkable talent caused him to be the winner of many prizes at important musical competitions.

In San Francisco he became particularly known because of a private rehearsal of an opera of his own, extracts of which were later presented at Festival Hall of the Exposition. The following extracts from San Francisco papers will tell of the success the work made at that time:

Redfern Mason, in the Examiner—Marcelli's prelude is both history and symbol. The measures of a gavotte embody the idea of the ancient regime, elegant and superb. But the strains are interrupted by the mutterings of the coming cataclysm. The drums murmur hoarsely, the strings hiss figures jagged and menacing, the brass threatens. One divines the surging upward of the downtrodden thousands, and there is many a hint which may prefigure the fury of the Moenads who marched on Versailles.

Ernest J. Hopkins, in the Bulletin—Marcelli's Gypsy Intermezzo from the opera "Maimundus" has some very beautiful and complex music in it and one would like to hear it again.

LAWRENCE STRAUSS

Whose Exquisite Interpretation of the Modern French Songs Has Established for Himself a Fixed Position of Prominence in This State

Alfred Metzger, in the Pacific Coast Musical Review—Mr. Marcelli gives evidence of being very fond of his orchestra, but unlike the usual modern composer, he does not try to offend the ear, but has invented melodies of singular charm which he expands with skill and knowledge of the modern science of rich orchestration.

(Continued on Page 29, Col. 2)

DELIGHTFUL VOCAL AND VIOLIN RECITAL.

Harold Parish Williams, Baritone, and Cedric Wright, Violinist, With George Stewart McManus as Accompanist, Give Excellent Program.

By ALFRED METZGER

Harold Parish Williams, baritone, Cedric Wright, violinist, and George Stewart McManus at the piano, gave a concert at Twentieth Century Club, Berkeley, on Monday evening, October 16th, before an appreciative and intelligent audience. Mr. Wright played Händel's E major Sonata, the first movement of the Brahms violin concerto, and a group of three smaller works, including: Chanson, Louis XIV (Couperin-Kreisler), Nocturne, D major (Chopin-Wilhelmj) and Fugue, A minor (Tartini-Kreisler). His audience was so charmed with his playing that the applause would not cease until Mr. Wright had added several encores to his program numbers. This young violinist is one of the most earnest and most diligent of the resident artists of the younger generation. Every time he appears in public he reveals greater artistic progress. His tone is smooth and flexible and his readings are individual and at times charged with exquisite emotionalism. This is particularly true of the group of lighter works he played. His technic in the main is most facile. There is no doubt that with succeeding years he will add to his experience in the matter of interpreting works of such magnitude as the Händel and Brahms compositions; but even now he shows that he has studied to advantage and that he thinks with much understanding. There is no question as to the pleasure he afforded the audience, which broke forth in enthusiastic manifestations of approval after he had concluded his various numbers.

Mr. Williams had thirteen songs on the program which included works by Beethoven, Schubert, Sibella,

CLARENCE EDDY

The Eminent American Organist Who is Preparing for a Trans-Continental Concert Tour

Lange-Muller, Faure, Tschaikowsky, Jas. I., Foster, Harty, Lee, and Cadman. The title of the latter's work was "Call Me No More," but the audience did not take the hint, and enthusiastically demanded more at the end of the program. Mr. Williams was in splendid voice on this occasion. He secured the dramatic effects whenever required and in some of the more delicate passages he really accomplished remarkable effects. The use of the covered tone and the mezza voce were done with most artistic finesse, and when occasion required, as in the Beethoven "Die Ehre Gottes," and the Schubert "Gruppe aus dem Tartarus," he achieved dramatic climaxes of an unusual order . His enunciation proved clear and easily comprehensible in all the languages he used, which included German, Italian, Dutch, French and English. The English group was put last on the program, and Mr. Williams really secured more poetry and romantic color from these English songs than any one we have heard among our resident artists of late. His Ulster ballad, "My Lagan Love," and "Kate Kearny," were given a particularly fine reading. Mr. Williams is surely developing into a most worthy singer.

George Stewart McManus added greatly to the artistic elegance of the program by reason of his splendid accompaniments. He played the Sonata with a musicianship of the utmost efficiency, and in his vocal accompaniments he understood so well how to bring out the musical phases of the works that Mr. Williams was greatly assisted thereby. We have never heard Mr. McManus play better than on this occasion, and he surely made a deep impression on his hearers, who could not help but realize that an artist was presiding at the piano.

THE PRESS CLUB OF SAN FRANCISCO.

Exemplary Organization of Professional People Gives Occasional Musical Entertainments and Embodies the Spirit of Fraternity.

By ALFRED METZGER

During these times, when "knocking" one another seems to be such a notable feature of our community life, I think it is both pleasant and novel to express one's appreciation of the efforts of others. I have for a number of years belonged to the Press Club of San Francisco, and have derived so much benefit from the same, and have enjoyed its privileges with such wholesome satisfaction, that I feel like telling the club so in an edition which is devoted to the interests of a phase of club life in California.

The Press Club, as its name implies, is essentially dedicated to the fraternal association of newspaper men. At the same time, in order to keep up its pretentious headquarters, it has become necessary to also permit associate members to partake of the club's advantages. There are now nine hundred members or more in the club. Since San Francisco has only four or five big American newspapers, and since each paper employs only a limited number of writers, the active membership is necessarily much less than the associate membership. It would be impossible for the club, with its handsome lounging, billiard and dining rooms, as well as its library and living rooms, to exist were it restricted to newspaper men only.

The restaurant connected with the club is ideal in every way and I have found no place in San Francisco to surpass it. Quite a number of our best known professional musicians belong to the club, and I would suggest to anyone who would like to enjoy the comforts of congenial surroundings, at an expense within reach of his pocketbook, to apply for membership at this club, which has been a source of great enjoyment and comfort to me during several years, when the building up of a musical journal has proved a source of great hardship and worry. At present, men prominent in the affairs of the city, state and nation appear at regular intervals during the luncheon hour and instruct the members with interesting chats about the subjects with which they are most conversant Music is not omitted among these talks. Thus it will be seen that comfort is here affiliated with culture, a combination that is difficult to surpass.

Clyde Westover is now the President of the Press Club. He is an exceedingly able writer of stories and lyrics, and a most energetic executive officer Al. C. Joy of the Examiner is the vice-president, and he is constantly adding zest and ginger to the club's entertainment programs. The Board of Directors is composed of the best men in the city, Thomas Boyle, City Auditor, being the Treasurer, and having occupied this responsible post for a number of years. All the proprietors of the daily San Francisco newspapers, as well as many of the foremost writers, are members of the club. It is an organization which anyone might well be proud of to belong to.

SHERMAN, CLAY & CO. ESTABLISH NEW INDUSTRY

Leading Pacific Coast Music House Takes Advantage of Popular Trend and Creates New Music Industry for the United States.

While the ukulele can not be classed definitely among the most representative musical instruments, it nevertheless occupies a sufficiently important position in the minds of the American people to be regarded as one of the money making industries of the country. It is interesting to know that Sherman, Clay & Co. of this city were the first to see the future demand for this instrument at a time when practically no one knew of it. The firm's attention was attracted to the instrument by tourists who returned from Hawaii and who had heard it there in accompaniment to the quaint Hawaiian music, the ukulele being particularly suited to the plaintive melodies of the Islands, which are emphasized by the portamento effects so lavishly utilized by the players.

The first ukulele was made by Hawaiians about twenty-five years ago. The instrument became in vogue there by reason of its simplicity and ease to acquire a knowledge of it. When Sherman, Clay & Co.'s attention was attracted to the instrument by visitors, they imported a few of the instruments, and with the introduction of Hawaiian music the use of the ukulele began to grow, until the time of the Exposition, when the Hawaiians made such a tremendous impression with their plaintive songs and queer instruments, that the popularity of these ukuleles and their music became so pronounced that Sherman, Clay & Co. were justified in ordering the entire output of one manufacturer in Hawaii. The Eastern visitors brought news of this instrument to their homes, and now the demand is so great that the manufacturer in Hawaii employs many people to make these ukeleles, and Sherman, Clay & Co. are sending them throughout the country. Sherman, Clay & Co., could sell 10,000 instruments right now if they could secure the supply.

With the demand for these little instruments came the demand to know how to play them, as there were no teachers. So Sherman, Clay & Co. published a little book which they call Bailey's Ukulele Method, and so far they have sold over 100,000 copies in the United States. To this they added collections of simple Hawaiian songs and instrumental solos, and of these collections they have sold 200,000 copies. Sherman, Clay & Co. published the well known melody, "On the Beach at Waikiki," which has made such a hit in this country. The introduction of the ukulele and these Hawaiian publications of Sherman, Clay & Co. throughout the East have caused much public comment to be bestowed on them. The Boston Post recently devoted an entire page to the Hawaiian music and instruments.

E. P. Little, of Sherman, Clay & Co., is in charge of the publishing end of this department and has already made a trip East. He was so successful that he will soon be justified in going again. The business is growing so fast that the profits will soon rival, and even surpass, that of some of the other departments of this big music house.

LUCIA DUNHAM'S WELL MERITED RECOGNITION

Nothing recommends a really capable artist more forcefully to the public than the actual results attained by reason of practical experience and actually demonstrated merit. And this is the enviable sponsor which Mrs. Dunham may refer to with pride since her residence in California. We have heard her before she came here. She had established for herself a reputation before coming here, but now we know, for we have heard with our own ears that her reputation is based upon solid ground. She is the most satisfactory interpretor of folk songs we have ever heard, and notwithstanding her unquestionable superiority in this phase of vocal art, she also is exceptionally efficient in the interpretation of all other branches of vocal literature.

Last season Mrs. Dunham was engaged in a series of concerts in San Francisco, Oakland, Berkeley, San Jose, Palo Alto, Sacramento, Salt Lake City and other important musical centers of America, under the auspices of musical art societies, universities, colleges and also independent of any organizations. On these occasions she gave a series of programs which were divided into the following classifications: International Folk Song, Early Opera, including scenes from Monte Verde's Orfeo and Gluck's Alceste; Wagnerian opera, including scenes from Die Walküre and Götterdämmerung; Art Song of the 19th Century (Franz, Wagner, Brahms, Wolf, Tschaikowsky, Grieg, Moussorgsky, Cesar Franck, etc.); Modern Art Song (Strauss, Mahler, Reger, Schoenberg, etc.)

MRS. CLARENCE EDDY

The Distinguished Contralto and Vocal Teacher Who Has Opened the New Season Most Auspiciously

Plans for this season's activities are along the same lines and include the Northwest and New York, and return engagements in California. On October 22d, Mrs. Dunham gave a joint recital with Louis Persinger in Hollister, this being the first of a very artistic series there. She expects to repeat this program in Salinas during November.

Miss Ada Clement is looking forward to the present season as the busiest one in her experience. And she judges by her piano class, and her young lady assistants, of whom she has four, and all of whom are exceedingly busy. Some of Miss Clement's advanced students have organized a study club which includes a few vocal pupils of Mrs. Marriner Campbell's, and the members are enjoying at present the study of Bach, Haydn and Folk songs. Miss Clement, who is an exquisite pianist and Miss May Mukle, the distinguished cello virtuoso, played recently at a faculty reception in Palo Alto, the program consisting of solos and sonatas for cello and piano. The affair was a decided success for both artists.

SIR HENRY HEYMAN ENTERTAINS ELMAN.

Sir Henry Heyman, the genial host of all the great artists who visit San Francisco, opened his season of hospitality during Mischa Elman's presence in this city. He gave the brilliant young virtuoso one of those elaborate dinners at the Bohemian Club, which so many artists have reason to remember with gratitude. Prominent men of the city had been invited as guests and the event proved one of those brilliant occasions which linger so long in the minds of those who are fortunate enough to participate in them.

STEINWAY

MASTER musicians, past and present, have achieved their greatest successes upon Steinway Pianos. The *Steinway* of half a century ago was the preferred instrument of the "maestro," because of its mechanical perfection and its melodious sweetness, sonority and power of tone. The *Steinway* of today is an even greater musical marvel — every Steinway Piano is a *Steinway* in all the attributes implied by that name.

We carry everything in the musical line—not only Steinway Pianos but other pianos of satisfactory musical worth, Pianola Pianos, Aeolian Pipe Organs, Victor Victrolas and Records, Holton Band Instruments, String and Orchestral Instruments, Sheet Music and Music Books.

Sherman, Clay & Co.

Kearny and Sutter Streets, San Francisco
Fourteenth and Clay Streets, Oakland
SACRAMENTO—STOCKTON—FRESNO—SANTA ROSA—SAN JOSE

JOSIAH ZURO
Conductor

After years of activity in the capacity of conductor and chorus director of the Manhattan Opera House, Century Opera Company of New York, and other Eastern organizations, Mr. Zuro came to San Francisco to conduct operatic enterprises and choral ensembles. His California activities culminated in the recent production of "Aida" at the Civic Auditorium, the brilliant success of which was enthusiastically recorded in the press. Mr. Zuro will leave for New York in November, where he will resume some of his former activities, and expects to return to San Francisco this season to continue his work as conductor, and when he also will accept a limited number of private pupils.

691 Post Street, San Francisco. Telephone: Prospect 1874
71 West 116th Street, New York. Telephone Harlem 2583

STANDARDIZATION OR CLASSIFICATION?

By EFFA ELLIS PERFIELD, Chicago, Ill.

What does staudardization mean? Does it mean a definite plan by which music teaching will be made better, or is it only "classification" by means of a commercial scheme?

Who are the teachers that are distressed because there is said to be no standard? What is this standard to be? Will a set of questions answered by teachers, especially if the questions require answers that are mere definitions, establish a standard for real music, musicianship, and music teaching that is worth while?

Articles which have nothing hut a commercial value are "standardized" by a plan, form, size, etc., on account of economy, convenience and exchange. Although music and music teaching have a commercial value, their fundamental and final goal is inner development of the individual. Hence all music and music teaching cannot he made to "fit one socket." Their standard is according to the individual. Music can only be made individual when it is free to reach out for its ideal and become creative. Examinations will place music in a "straight jacket" and send it back to the correspondence and definition period.

The progress of any art can only be measured by the ideal, and its standard can only be raised by inner development. It cannot he brought about by a man-made test. Supposing all would agree that an examination is the proper method by which to raise the standard or reach the ideal; if the questions are made ordinary, and all will "pass," the condition remains the same, the standard has not been raised, but there is "classification." There is a difference between "standardizing" and RAISING the standard. If we are interested in the final thing of RAISING the standard, then the questions must be made so difficult that no one can "pass"; this would result in sending us all back to school. At the New York Music Teachers' Association, Professor Gow, of Vassar College, said: "The trouhle with the majority of teachers is, they cease to he students before they become scholars." Perhaps sending us back to school would raise the standard.

MRS. ETTA ELLIS PERFIELD
The Distinguished American Pedagogue Who Trains Teachers in Normal Classes

Who is qualified to establish a basis for an ideal standard? Musicians, whose ideal is 100% cannot he expected to recognize 70%. Isn't it possible for teachers to answer all the questions in the world on music, and still lack the four fundamental and final things necessary for their profession—inner-feeling, appreciation, the power to express, and how to develop these in others?

What are we working for? Mere definitions and knowledge, or music in its fullest meaning? The test cannot be given on knowledge if we are working for the real thing. We no longer quote "Knowlege is power;" we know it must be applied to be of value. We only KNOW and DO in order to BE.

Some advocate having all music teachers register and state how long and with whom they have studied, how many diplomas they hold, etc. This will CLASSIFY, but it cannot raise the standard. Why? Because music is not dependent upon any certain method, school or teacher. The best schools often turn out the inferior teacher, and because of his individual lack, he leans on the authority and prestige of his school and deceives the public, because it in turn leans on authority. Another bad feature of registering is, that those who have studied with well known teachers will receive greater prestige than those who have been trained by teachers not so well known, even though they have received just as good, and perhaps better, schooling, and registering can not reveal it. This shows the results of two great evils in many educational and religious systems of today—copying, or following tradition, and leaning on authority. Think of it. Isn't "authority" always a familiar, well known and popular name? Sometimes "authority" hasn't even taught music, or he has only taught adults, but he is quoted as an endorser of a music system for children. The use of testimonials, by teachers and commercial concerns, proves that they "lean on authority," and they must feel that the public "copy," or they would not expect to influence its judgment by "authority and testimonials." When will we begin to feel and reason for ourselves?

How can we raise the standard of music? Music and music teaching are results. First, we must educate those who are not musicians. Artists and teachers arrange their programs for their own appreciation. If every teacher will give recitals of "miniature" pieces in grades 1, 2, 3, analyze them and interpret them so that father and mother may appreciate as well as enjoy them, it will not be long before they will be educated to do the same with the artist's program. If it is necessary to legislate, in order to help music, better pass a law that for one year no program shall be played, except for musicians, beyond first grade, and an amendment attached that each piece is to he analyzed and interpreted. If we could educate the LISTENERS this year to appreciate first grade pieces, next year they would be ready to listen to second grade, and the following year to third grade, etc. We need listeners, but alas, we always play to the musician. "Miniature" recitals would make listeners amongst the laymen honest. They would not be afraid to say they enjoyed and preferred miniature recitals because these recitals would be popular, and in a short time the natural development would pass them along into the artist listeners' class.

How can we get the inferior music off the market? By educating the people so that they know what good music is. How can this he done? By making it possible for every one, at least for every private and school music student, to create and express. When all pupils can compose in the smaller forms, they will no longer ask to study compositions that are not as good, or not any better, than they can create themselves. Hence, "miniature" programs and composition work will bring all nearer to the ideal music, which has already been established by the serious musician.

How can we raise the standard of music teaching? "Self-reliant" work, by pupils, is a positive proof of teaching ability. Why complain about the smaller teacher who takes a lesson this week, and next week teaches it to her pupil? The blame should be placed on the teacher higher up. If he had given the proper constructive work, the smaller teacher would not be satisfied to teach by imitation and give "parrot" work.

Are we ready to have credits given to pupils for music study done outside of school? Yes, if such credits are of any musical value. What is the requirement for pupils to "pass" on other subjects in public schools? Only 70 per cent. Is this standard high enough? Teachers who are teaching real music feel that a credit given to a pupil for so many hours' work, or for correct difinitions, has no value for the pupil or the teacher. Is there a better way to arrive at credits? A pupil may define tone, rhythm, intervals, scale, harmony, melody, etc., and he may do it by a prescribed rule or method, but even 100 per cent on these will not show his musical development and "standardize" it. Only applied knowledge on "Self-reliant" work is the fair test for credits. The teacher, the system, the number of hours are not to he considered, but the work of the pupil done by himself.

If the pupil in any grade, and of any age, can do "Self-reliant" work in music grade 1, he should have a credit; another credit should he given for grade 2, and another for grade 3, etc. Who are to judge this "Self-reliant" work? First, the teacher will make a statement as to the grade of music the pupil is studying and what work he has had on scales, harmony, ear work, etc. Second, all of the musicians in the city, including the supervisor of public school music, will constitute the judging society, and the pupil is given four pieces one grade easier than he is studying. I say four pieces because the pupil must he given a chance to do his best, and one piece might not do his work justice. He is to learn these in a month and play before the musicians, who will judge him on Reading, Rhythm, Phrasing, Pedalling, Tone, Interpretation, Originality and Memorizing. He must pass a grade of 90 per cent in order to get his credit. Will this do away with the smaller teacher? No, it will not eliminate the smaller teacher; it will make him study in order to bring his standard up to the "Self-reliant" work, for only competent teachers can produce self-reliant pupils.

There are Greater Problems for Us to Solve.

How can we have a musician for each school room who will give a daily lesson comprising ALL branches of music study. No matter how well equipped the supervisor may be, he cannot accomplish great things, because he is at the mercy of his assistants, who are not musicians. What can we do to help the helpers of the supervisors? How can we have a music teacher in each school room? How soon will the musicians realize that the listeners need to he educated? When will the teachers begin to teach all branches of music study? These are the questions that are more vital than standardization and credits.

ROMANTICISM VERSUS CLASSICISM.

Some one has said that a classicist is but a dead romanticist. I agree with him, whoever he was, for melody, clear coloring and the sense of rhythm are one with the dominant spirit of romance—even the continuance of this sensation of joy which we call life, depends upon the elements inherent in the idea of romance. Classicism is static, depressing, obsolescing, and the minds that feed exclusively upon it, become muddy with the tinge of pessimism—not essentially through the specific ideas which they assimilate, but because of the unwholesome habit which they form of looking backward along the race-path of peoples impelled on the whole by a love of possession rather than by a love of justice, honor and of keen spiritual vision. The classicist is often disguised under the thin veneer of aestheticism, which, considering ultimately, merely means decadence.

MRS. RITA BREEZE
The Able Librettist and Author, Formerly Los Angeles Correspondence of the Musical Review

America is optimistic; the shadow of tragedy does not rest upon the land. This is why some of our mistaken romanticists bemoan the dearth of literary material. These minds, however, follow the beaten track of conventionalism. Why picture the gruesome, when artistically it makes a dissonance? Furthermore, is it ever inspiring? These lame thinkers are not of the mould to grapple with the buoyant indomitableness of America and should seek their settings and ideas in more congenial surroundings—not trying to judge what is beyond their temperamental grasp. Let those who, with soaring spirit, love largely—those who aspire mightily and spontaneously, grip the essence of optimism which pervades this country and express the poetic appeal, the resonant dignity of its romance, but let them look for that romance to the past of a race, whose ideals could be held up as a beacon light to the white peoples of the earth—let them look to the red man—to the American Indian for their inspiration.

RITA BREEZE.

PACIFIC CONSERVATORY OF MUSIC.

The enrollment of students at the Pacific Conservatory of Music in San Jose, for the first month of the semester, exceeds the total registration recorded for year before last. Every teacher on the staff is working harder than ever before to care for the constantly increasing classes in all departments. Three new teachers are helping to make the work of the school more prominent than ever in the public eye, and are having the greatest success in their work. At the beginning of the term, two men from Northwestern University, Howard Hanson, pianist and teacher of theory, and Charles M. Denis, teacher of voice and public school methods, joined the Conservatory Faculty. Now the Conservatory takes great pride in announcing the acquisition of a third teacher, Miss Blanche Hamilton Fox, who will take advanced students in voice and operatic culture. Miss Fox, already so well known to the operatic stage, and to concertgoers as well, will prove a very strong addition to what is already a teaching staff of first class artist teachers .

At the opening concert of the season, Mr. Hanson was introduced in the dual role of composer and pianist, and, with Warren D. Allen, Dean of the Conservatory, presented his Prelude and Double Fugue for two pianos. Frederick Preston Search, the Chicago cellist, was the principal soloist of the evening.

Annie Louise David, the New York harpist, scored a remarkable success in a more delightful program on September 25th. She was assisted by Mr. Dennis, baritone, the new teacher of voice, whose work was most favorably received. Mr. Hanson, in addition to his numerous duties, is giving a remarkable course in Acoustics, the study of which is now required at the Conservatory in addition to the already stringent requirements for the Bachelor of Music degree.

Mr. Hanson's Prelude and Double Fugue, mentioned above, is a most brilliant and effective number, showing him to he a musician and scholar of high attainments.

Warren D. Allen, pianist and head of the Conservatory, announces an interesting course of Historical Recitals, with informal lectures for each, commencing Monday evening, November 6th.

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OLIVER MOROSCO THE ONLY WESTERN PRODUCER OF DISTINCT THEATRICAL SUCCESSES

By LAETITIA PENN WASHBURN

Have you ever stopped to think what a powerful thing Fate is? And how she will weave her threads into something wonderful?

Consider, for instance, Oliver Morosco. Who would ever have thought years ago, before the fire, when he was at the old Grand Opera House, that the day would come when he would be recognized throughout the theatrical world as the only theatrical producer in the Great West? Not only in dramas, but in his splendid offerings of musical comedies (which I will mention in more detailed fashion presently) has Mr. Morosco established a record for himself.

In the beginning of this article I spoke about Fate, and her wonderful workings, but even as great as this may be, there is one important factor that must not be forgotten, namely, Determination; without that even Fate is powerless. Mr. Morosco started out as a boy to be Somebody, and had it not been for his determination and perseverance even Fate could not have been of much assistance to him.

Doubtless he, like anyone else who achieved the aim he was working for, had many obstacles to overcome; but he evidently was made of the stuff that refused to be "downed," and while he had a long road to travel, he finally "got there."

Eventually he came to Los Angeles and took over the Burbank Theatre, which to this day is one of the landmarks in that city among the theatre-loving people, and has introduced many stars, among them Laurette Taylor in "Peg o' My Heart," Marjorie Rambeau in "Merely Mary Ann," and many others the enumeration of which would altogether require more space than is just now at my disposal.

Not satisfied with the success of the Burbank Theatre, Mr. Morosco took over a theatre on Broadway, between Seventh and Eighth streets, which now bears the name of "Morosco Theatre." In this playhouse many excellent productions have seen the light of day. And here an opportunity presents itself to refer to the able and well equipped manager of that theatre, Joseph Montrose.

Mr. Montrose is Mr. Morosco's general manager, and the manner in which he conducts the destinies of the Morosco Theatre is deserving of the heartiest commendation. His duties include the receiving of numerous applicants who daily come into the Morosco Theatre offices, and what is more important, to listen to their "tales of woe," and send them away feeling friendly toward the management or the "boss." He never seems to tire, and always finds an encouraging word for young aspirants for histrionic honors. If he can find something worth while in a caller—talent or earnestness, for instance—he will do all any human being can to secure a hearing before Mr. Morosco, who generally leaves such decisions to Mr. Montrose, who is gentle and kind, but never for a moment forgets that dignity which his position requires. I really believe that, if given the adequate opportunities, Mr. Montrose will eventually become a successful producer, for he possesses that rare gift—a thorough knowledge of human nature. And possessing this knowledge he puts people immediately at their ease and discovers the REAL TALENT in those who talk to him. The writer is looking forward with great satisfaction to the day when Manager Montrose will also be a producer.

And now to return to the distinguished Oliver Morosco and some of his exceedingly successful productions:

It had been his habit for many years to devote himself to the production of dramas, and his first step in the direction of musical comedies was the ever-sparkling and catchy "Madame Sherry," with Selma Paley in the lead, and produced at the Burbank. It had a splendid run, and the people of Los Angeles showed their appreciation by their constant attendance. However, the production did not leave that city, but it proved to Mr. Morosco that both the drama and musical comedy could be presented at the same time, and each enjoy satisfactory patronage. His next production was "The Quaker Girl." This play did not enjoy so long a run as Madame Sherry. Mr. Morosco tried many other plays of a similar character, but not until the much-beloved "Letty" came along did the people actually realize what a skillful producer of musical comedy Mr. Morosco had proved to be.

It would be superfluous to go into details about "So Long Letty," as it has proved itself worthy to all genuine theatre-loving people. The run it had in San Francisco and Los Angeles, to say nothing about the immense triumph it has achieved in Chicago, is sufficient to establish the brilliancy of its success. And now let us turn our attention to what is, in my opinion, Mr. Morosco's greatest success—"Canary Cottage."

This truly is an ideal musical comedy, and one that will prove to be a great rival to "Letty" without a doubt, if one may judge from the success it has achieved so far. The lines are extremely witty. Even the most hardened "grouch," who prides himself that he never laughs, will have to make an exception and find himself laughing before he realizes it. The music is catchy, every song making a hit, and the scenery, costumes and chorus combine to make a really exemplary Morosco production. However, this article is not intended for a criticism, as "Canary Cottage" has already been reviewed repeatedly. The writer merely proposes to reveal to the public a more intimate glimpse of its producer.

Unless you have the privilege of meeting Mr. Morosco you can not begin to realize what a truly busy man he is. At the rehearsals he is "omnipresent," directing, suggesting, and even personally demonstrating on the stage how he wishes certain episodes interpreted. This is especially true in connection with the chorus. The writer speaks here from personal experience, having attended many of the rehearsals. When the various dances were in course of rehearsal, Mr. Morosco would join in and show the girls the different steps. In case one of the girls did not quite understand the idea he intended to convey, he would take her as his partner and show her personally how to perform the desired figure. With it all he is so patient, gentle and polite that one would hardly believe it was Mr. Morosco, the distinguished manager and producer, who was showing his chorus what to do.

Mr. Morosco will always listen to anyone aspiring for the stage, and is ever willing to give a young man or woman a chance to make good, if he believes them to be in earnest. It is indeed a pleasure to know that such a manager resides among us, and everyone will wish Mr. Morosco the very greatest of success and prosperity, and will impatiently look forward to his subsequent productions, whether they be of a musical or dramatic character.

STONE ARTIST RECITALS IN MERCED.

The element of music, capable as it is of expression in so many ways, from the simple pastoral melody played upon the shepherd's reed of olden time, to the transcendent renditions of the symphony or the concert orchestra, as well as the notes of the human voice, can never be denied an honored place among the components of the complete scheme of things. It can be claimed without fear of gainsaying that no talent or invention of man is so commonly understood, appreciated and enjoyed, either through some primitive means or expressed in some higher state of development. Music is contemporaneous with all the ages, and in its full comprehension, universal in language—in a word, ubiquitous in one form or another among humanity.

It is natural, therefore, that each community should have within it, to some degree, the quality of responsiveness to the influence of music, natural that a leader should exist, as in all lines of endeavor, and consequent that its appreciation and development in that community be in direct ratio to the ability and effort of the leader.

The city of Merced is so endowed most fortunately in the person of Mrs. Cecil Hollis Stone, who, as is well known, has been of prominent identity in affording to it the opportunity of hearing some of the best productions, both instrumental and vocal, of the world's most eminent composers, through a series of concerts now well known as the Stone Artist Recitals. These recitals had for their aim the gratification of what was justly deemed an existent desire on the part of a fair number of people to hear in their own city the higher type of "chamber music," and the gradual broadening of that circle through growing appreciation of that exposition of the art.

There have been six of these recitals, in each of which appeared one or more visiting artists of high standing, with Mrs. Stone as the accompanying pianiste, and have continued throughout the last two seasons. Victor de Gomez, 'cellist, will be well remembered as the first artist to appear, he likewise providing the final program in the season just closed. Between his two visits, de Gomez achieved a national reputation. Charles Bulotti, the widely known tenor of San Francisco, was next secured, followed in turn by Mrs. M. E. Blanchard, Director of Music at Mills College, contralto; Jack Hillman, haritone; the world-traveled Pasmore sisters, and de Gomez' return engagement.

Every one of these recitals was an artistic success, and by persevering effort achieved the purpose for which they were launched, namely, the presentation to a growing clientele of a class of music not ordinarily heard in the smaller interior cities The recognition which this endeavor received, and the proof that Merced has developed within it the appreciation of the finer in music, is attested by the fact that a number of prominent people constituted themselves a list of guarantors to insure the continuance of these recitals.

CECIL FANNING AND H. B. TURPIN.

On October 17th, Cecil Fanning and H. B. Turpin will give a recital at Sharon, Pa., their third return engagement in Sharon. On October 18th they will give a recital for the Westminster College, at New Wilmington, Pa., William W. Campbell being in charge of the music department there. On October 20th they will give their annual recital in Columbus, Ohio. On this occasion Mr. Fanning and Mr. Turpin will officially open the Ballroom de Luxe of the New Desbler Hotel, and the event is one of much social and musical interest. Sixteen boxes have been sold, and the seating capacity of the room is to be taxed. The recital is under the auspices of the Charity Guild.

MABEL RIEGELMAN.

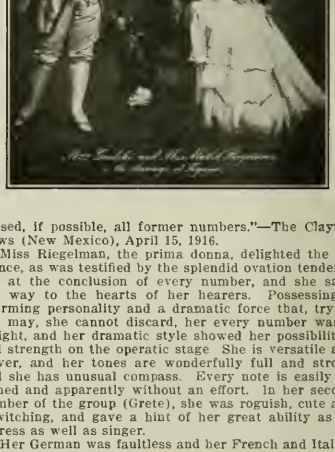
Mabel Riegelman will sing prima donna roles with the Boston-National Grand Opera Company during the entire season of 1916-17, which began October 9th. Miss Riegelman is duplicating her former successes with this company as well as those won with the Chicago Grand Opera Company, and the Boston Opera Company. Miss Riegelman, in addition to her operatic engagement last season, won many notable concert successes. Some recent press notices follow:

"A burst of applause greeted the entrance of Mabel Riegelman as Musetta. Miss Riegelman was a favorite here as a member of the Chicago Grand Opera Company several seasons ago, and she has lost none of her charm in the interim. She played the self-willed little hussy of a Musetta with a freedom of action that characterizes her work and her singing has the same joyous flourish that pleased when she was here before."—Milwaukee (Wis.) Journal, May 3, 1916.

"Miss Mabel Riegelman, who is well known in this city, sang Musetta very charmingly and won much applause."—Daily News (Dayton, Ohio), May 6, 1916.

"Then, as Musetta, there was Miss Mabel Riegelman, an American, whom we had heard with the Chicago Grand Opera Company in one of the title parts of Hansel and Gretel. She was delightful in the quarrel with Marcel, and her voice did wonders with the well-known waltz of the second act."—Sunday Dispatch (Columbus, Ohio), May 7, 1916.

"The program consisted of eighteen numbers, selections from the operas of the day and simpler songs which relieve the tension incident to the rendering of the more classical. Miss Riegelman sings with the least possible exertion, naturally as a bird. Every number was heartily encored and the prima donna responded graciously with simple and difficult selections not on her usual repertoire. Her hearers were impressed with the technique and rhythm of Caro Nome, from Verdi's Rigoletto, and the exquisiteness with which Miss Riegelman closed her recital by rendering "The Year's at the Spring" surpassed, if possible, all former numbers."—The Clayton News (New Mexico), April 15, 1916.



"Miss Riegelman, the prima donna, delighted the audience, as was testified by the splendid ovation tendered her at the conclusion of every number, and she sang her way to the hearts of her hearers. Possessing a charming personality and a dramatic force that, try as she may, she cannot discard, her every number was a delight, and her dramatic style showed her possibilities and strength on the operatic stage She is versatile and clever, and her tones are wonderfully full and strong and she has unusual compass. Every note is easily attained and apparently without an effort. In her second number of the group (Grete), she was roguish, cute and bewitching, and gave a hint of her great ability as an actress as well as singer.

"Her German was faultless and her French and Italian were the same. As for her English, everybody in the house could distinguish every word uttered by her in every song she sang.

"She sang Campbell-Tipton's 'Spirit Flower,' which was sung here by Gluck, and the rendition did not suffer by the comparison. I think her best effort was 'Down in the Forest,' by Ronald, when her bird-like tones painted a picture that was easy to visualize. Verdi's 'Beloved Name' was another splendid treat.

"Miss Riegelman graciously responded to two encores, singing Lehman's quaint 'Daddy's Sweetheart.' Besides being beautifully rendered, it did nicely in displaying the strain of comedy which pervades this gifted little American. For the second encore she gave Mrs. H. H. A. Beach's 'Year's at the Spring,' a delightful offering.

"Her opening selection, the aria from Louise, was, to my taste, the best effort of the evening, but her second group of songs showed her great versatility. Lemaire's 'Invitation to Dance' was another gem. Altogether, Miss Riegelman is a real delight; a singer who could be heard times innumerable and then not hear enough of her. She is all that has been said of her and more."

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"One of the most ravishingly beautiful performances that it has been the good fortune of New York concert goers to hear even in this year of phenomenal violin playing.'—Musical America, New York.

"Violinists come and go, but when all is said and done, none have surpassed this young and beautifully schooled artist in the nobility and sincerity of his interpretations."—Musical Courier.

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WHAT IS RYTHM?

By EFFA ELLIS PERFIELD

From the Musical Observer of Sept., 1916.

"How many people really know the difference between rhythm, time, pulse and tempo? Even our critics misuse these terms when talking about a singer and say his rhythm is bad, when they really mean pulse. They speak of 2-4 rhythm, 3-4 rhythm, etc. If these signatures apply to rhythm, then have all pieces with a 2-4 signature the same rhythm? Certainly not. All rhymes having the same meter are not the same rhymes.

Look in Webster's dictionary and see how he defines rhythm. He says "it is the periodical recurrence of accent." Must we lean on him as authority? Let us feel and reason and see for ourselves if his definition is correct.

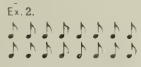
How often do we feel the so-called "accent" in a piece which has a 3-4 signature? A strong beat comes at the first of each full measure, or with the first of every group of three-quarter notes. A Waltz, a Minuet, a Cradle Song, a Mazurka, a Spanish Dance and many other pieces may have the "accent" or strong beat appearing every three-quarter notes, and have a 3-4 pulse signature, but have they the same rhythm? Have all waltzes the same rhythm? This proves that rhythm is not the regular recurrence of accent. It is not the life and throb of music; it is not the regular pulsation; what is it?

One says rhythm is balance; do the following notes balance? Yes.

Ex 1

Tap these notes as a question and answer. What is wrong? Another says rhythm is repetition.

Ex. 2.

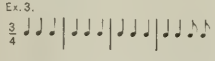


These eight notes are repeated several times, but do they make rhythm?

I hear some one quote "Rhythm is the flow of music." The above eight notes are "flowing;" they are certainly not stopping. What is wrong? Rhythm is said by Mr. Bernard Ziehn to "refer" to the value of notes. His definition is very indefinite, for several things in music "refer" to the note values. Another "authority" says, "Rhythm corresponds with metre in verse." Repeat "Twinkle, Twinkle Little Star" while tapping strong and weak with your hand, say the verse to yourself, not aloud, continue tapping and say "Mary had a Little Lamb," or say "Jack and Jill Went Up the Hill." What do you discover? You can tap strong and weak to these aud with many other similar rhymes, the meter is the same but are they the same rhymes? No, then metre is not rhythm. One dictionary speaks of rhythmical signatures such as 2-3 and 3-4, etc. We might have a thousand pieces written with a 2-4 signature and each have a different rhythm.

Is rhythm "Measured movement in time?" No, if it were then the following is a rhythm:

Ex. 3.

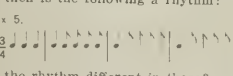


Another says, "rhythm is the dividing of measures into sentences." Is the following a rhythm?

Ex 4 Question Answer

Still another says: "Rhythm is the proportionate division of time." If that is true then is the following a rhythm?

Ex 5.



Is the rhythm different in these?

Ex 6

Tap them and you will feel at once that the rhythm is the same.

The above definitions are quoted from well known "authorities" such as Grove, Louis Elson, Liebling and Matthews, American History and Encyclopedia of Music, Bernard Ziehn, Montessori, etc.

What is rhythm?

If you were to ask me the following question:—What is a cake, and I answered flour, would you be satisfied with my definition?

If I ask what is rhythm and one says it is accent, another repetition, another balance and still another something else, I am not satisfied, for the one ingredient does not make rhythm any more than flour makes cake.

Rhythm is dependent upon three characteristics or ingredients, not one of which may be omitted without disastrous results.

These are, Systematic Grouping, Repitition and Pause, to be brief, rhythm is rhyme, but to appreciate rhythm or rhyme, I must be sure that you know what rhyme is. If rhyme means to you what it did to Josiah Allen's wife, then rhythm is not rhyme. She made what she called a rhyme, she said, "This is the most happyfied spring I've seen in years, More happier than I've ever known springs to be, shears."

Rhyming is not rhyme. What did Josiah Allen's wife omit in her rhyme? She had repetition and plenty of pause, but she lacked systematic grouping. Now let us return to the definitions and analyze each and see what has been omitted.

Ex 7

In this there is repetition but no grouping and no pause. In this

Ex 8

there is grouping and repetition, but the pause is in the wrong place. In this

Ex 9

there is repetition, but no pause and no grouping. Is "Twinkle, Twinkle Little Star" a rhyme? No, not until you have said, "How I wonder what you are." This proves that there must be a question and and an answer, or repetition, in order to have a rhyme or a rhythm. A group of notes could be rhythmical but cannot make a complete rhythm until there is a repetition.

Mrs. H. H. A. Beach has taken up her residence for the next few months at Hillshoro, N. H., where, far away from the noises of the world, she will complete a large orchestral work with which she has been busy for the last year. Mrs. Beach is unwilling to speak about this work, but rumor will have it that an American opera will be the next child of her muse.

Marcella Craft, from the seclusion of her Camp at Merrill, N. Y., has telegraphed for a heavy touring car to take her from "Innermost Camp" to Worcester for the Festival. According to Miss Craft's telegram, the dwellers of this secluded region are under the impression that the general railroad strike has really broken out.

MRS. BEACH GROWS IN POPULARITY.

This great American woman composer is now weekly in receipt of communications from one or the other of our symphony orchestras, who have decided to place her works on their respective programs. Last week, Mrs. Beach received a contract from the Boston Symphony Orchestra, intimating to her that she had been engaged to play her own concerto to the accompaniment of the famous orchestra, under the directorship of Dr. Carl Muck himself. Today her manager, M. H. Hanson, is in receipt of information that the young brother of the Boston organization, the Los Angeles Symphony Orchestra, will play her symphony under the direction of Adolf Tandler, on February 16th and 17th.

THE AMERICAN PHOTO PLAYER CO.

The American Photo Player Company, whose plant is located in Berkeley, California, is a California institution, which has met with wonderful success, not only in the State of California and Western States, but all through the United States.

This Company started about five years ago in a modest way in Oakland, California, in a small shed; the plant grew so quickly that before the year had passed, the Company had purchased a large tract of land in Berkeley opposite the Berkeley station of the Santa Fe Railroad and erected a frame building for the purpose of manufacturing its product.

They soon outgrew this building, and had just completed a large frame addition, when a fire occurred, completely wiping out all of their plant. They immediately drew plans for a factory, complete in every detail, erecting the buildings this time of brick and concrete, according to the latest plans for factory buildings.

The original object of the American Photo Player Co. was to produce an instrument combining the piano, pipe-organ and all the necessary drummers traps for the purpose of furnishing proper music for Motion Picture Houses. This instrument was copy-righted under the name of the Fotoplayer and is known all over the United States by motion picture men as the only instrument of its kind.

The original inventors were two Oakland boys, Mr. B. R. Van Valkenburg and Mr. H. A. Van Valkenburg who have secured patents from the Government covering all the details of the instrument, which patents were assigned to the American Photo Player Company, a corporation organized by Western men.

Mr. H. J. Werner, the present President of the Company is a San Francisco man of many years of experience in the music trade, and known all over the United States; the Vice President of the concern, is Mr. M. J. Samuels, who is in charge of the New York office and branch at 62 Forty-fifth street and handles all matters of sales, finances, etc., in the Eastern States. Mr. P. G. Jacobus is Secretary-Treasurer of the Company and the executive head of the manufacturing end of the business.

The Fotoplayer is built by skilled workmen, using nothing but the highest quality of material. The instrument has been so successful in standing up under the strain of the motion picture work that the Company is now shipping not only to all points in the United States, but also to Australia, South America and Canada.

It has factory branches and retail salesrooms in the Parkway Building, Philadelphia, where Mr. R. P. Matthews is in charge; in the Lytton Building of Chicago, Illinois, where Mr. W. R. McArthur is in charge and in the Film Exchange Building, San Francisco, where Colonel E. C. Wood is in charge.

The Company also sells through music dealers of standing in all of the large cities of the United States.

In addition to the manufacture of the Photoplayer, the American Photo Player Company, within the past year, created another department devoted to the designing and producing of Orchestral and Church Pipe-Organs.

The Organ Department is under the direction and supervision of Mr. E. A. Spencer, an organ builder of note, who has designed and built many organs in the finest churches and homes in the United States.

The success of the American Photo Player Co. in building orchestral pipe organs was immediate and at the present time, they have on order and in construction such a volume of business that it has become necessary for them to arrange for additional factory space.

Some of the biggest theatres in the United States have contracted for their orchestral pipe organs.

The city of Fresno awarded the American Photo Player Company its contract for the building of a wonderful organ in the Civic Auditorium.

Organs also are being built and installed in the Third Church of Christ Scientist, San Francisco, Cal.; the Second Church of Christ Scientist, Oakland, Cal. and the Seventh Church of Christ Scientist, Oakland, Cal.

Orchestral pipe organs have also been installed in the Tivoli Opera House, San Francisco, Savoy Theatre, San Francisco, the beautiful New Mission Theatre, San Francisco and the Royal Theatre, San Francisco besides many others.

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A HISTORY OF THE HOUSE OF KOHLER & CHASE

By ERNEST J. HOPKINS
Music Editor of the San Francisco Bulletin

In 1849 a young German immigrant, who had come to this country four or five years before and had settled in Boston long enough to acquire an American bride and a little American capital, fell a victim to the "gold fever." That was the actual beginning of the music establishment of Kohler & Chase, which now occupies its own ten-story building at the center of San Francisco, carries on an important retail business and distributes its pianos at wholesale through 275 agencies scattered over a dozen Western states.

The name of the young German was Andrew Kohler. His bride was formerly Miss Cordelia Coffin. The call of California sounded in that unpretentious Boston home with an insistence not to be denied. Few were the women who hazarded the trip around Cape Horn in that first year of the gold-rush; but Mrs. Kohler was of the pioneer stuff, and when her husband journeyed to California, she sailed with him.

The Kohlers spent a brief time among the boulders and wild towns of the Sierras. Kohler was born for other things than mining; after a little experience in buying food supplies at astounding prices, it struck him that

QUINCY A. CHASE
President of Kohler & Chase

most of the gold which was being laboriously pecked out of the earth was swiftly filling the tills of the San Francisco merchants. He came down to the city by the Bay; found all the usual business avenues blocked, but found also a civilization without amenities, and promptly set up a small notion-store and toy-shop. The date was 1850.

Kohler was a German of the day of Schumann and Wagner. It was not long before the stock of the toy-shop was augmented, not only by crockery and other household goods, but by a modest line of imported violins, harmonicas, flutes, cornets and guitars. Kohler presently bought the store which he occupied and the lot on which it stood—on Stockton street it was, between Jackson and Pacific; the street was so aristocratic as to boast of a plank roadway as well as board sidewalks, and James King of William, the noted editor, and other well known men had their residences and business establishments nearby. Today it is at the edge of Chinatown; a brick edifice that was Kohler's third store was destroyed in the fire of 1906, prior to which it had long been occupied by Celestial merchants.

Kohler's business, though safe, was small. It probably would have remained so but for the arrival in San Francisco, in 1853, of a young man of 23 years, a nephew of Mrs. Kohler's and a native of Freeport, Maine. This was Quincy A. Chase. It is the simple fact that the history of Kohler & Chase is the history of the work of this one remarkable man. Today, at 86 (he was born in 1830), Q. A. Chase seldom lets a day pass by without taking at least one look into the modern establishment, so different from that little first store. He finds his son, George Q. Chase, a most energetic young business man cut along strictly modern lines, in active charge; but the younger man learned the business under his father, and the change is more outward than actual.

Quincy A. Chase clerked it under Kohler, and when there was need swept the floor and kept the books and arranged the windows and filled the kerosene lamps as well. He was so active, so keen, that responsibility naturally gravitated to his shoulders. After three years Kohler and Mrs. Kohler left on a trip for Europe. From that time onward until 1906, Chase was in active charge.

The journey of the Kohlers had a business angle to it. Goods had been purchased from a Boston firm, which gave unlimited credit, but charged accordingly. New sources of supply were found in Germany, France and England. Goods had to come around the Horn in any case, and it was nearly as easy to get them from Europe as from the Atlantic seaboard of America. Tariffs were not then so high, and the change resulted in solid gain.

Those were the roaring days of San Francisco. James King of William was shot in a feud; outlawry ran high; the Vigilance Committee was recruited from the solid citizenry. Chase acted on the Vigilance Committee of 1856. He was a member of the Washington Guards, and after the notorious Yankee Sullivan was caught red-handed, Chase was one of those who stood guard over his prison the night before his execution, both to prevent the prisoner from getting out and the mob from getting in. This music-store man was playing his part in spectacular history; but it will be seen that he played a part quite as important, perhaps even more influential upon the future of the city, in quite a different field.

For whereas in the beginning everything had been gold and gold-mining, in the early sixties business was developing, the city was growing like a forest-fire, competition was starting up in all lines—and there was no tradition of mercantile honesty, no prevailing standard, to regulate the upsurge Transactions were offered, dis-

WM. B. RAGLAND
Second Vice President of Kohler & Chase

cussed and closed in the most naive spirit of gambling. It was Oriental bargaining in all lines—no guarantees asked or received, and Heaven help the unwary. Few merchants thought of the future; few seemed to be building for any sort of earthly hereafter. It was inevitable that the plungers should in time bite off their own heads; but for the time it was quite as certain that their aggressive methods must be met aggressively.

Problems repeat themselves. The situation of Quincy A Chase then was essentially the situation of the man in competitive business today. You must live, and you must build reputation. The present must be guarded against the reckless rival, and the future against the temptations of the present. But the pioneer surroundings of the sixties intensified everything in life; it intensified the bitterness of the strife, and it intensified Quincy A. Chase's success in the end.

His solution of the problem was simple. He was a New Englander. Though far from conservative, he had more than a touch of the New England conscience. In the very thick of the mad bargaining, Kohler & Chase (for Chase had become the junior partner), boldly announced the new laws of "one price for all," "values will be found as represented," and adopted that modern plan of "seeing the goods through." Such tactics were at that time none too common anywhere; certainly they were rare in the West; Quincy A. Chase followed these policies in the days of their unpopularity, and even then proved them financially sound.

The first shipload of pianos arrived around the Horn. They were of the now obsolete American square type. Upright pianos were not so fashionable; but, as it happened, the manufacture of the square piano was pretty well restricted to America, and Kohler & Chase were now buying everything in Europe.

So Chase had a small model of the American square piano made to his order, and sent it to a German manufacturer. The shipment arrived; the price was noticeably cheaper than the American figure; but somehow the pianos looked and sounded like what they were—an imitation. In copying the American externals, the manufacturer had left out the musical soul. These pianos are of note principally for one fact—so far as can be learned, they were the only square pianos ever made in Germany.

The Mechanics' Institute, in the late fifties, had put up a large building on Montgomery street. Just at the time of their first Fair, a vessel sailed through the Golden Gate which carried a German concert-grand for Kohler & Chase. The instrument was taken directly from the dock to the Fair, where it was put on exhibit, with a pianist to perform on it. It was the finest piano ever seen in the city up to that time; but though it proved a great attraction at the Fair, somehow it did not sell.

It began to play the part of white elephant. It occupied valuable room in a crowded warehouse, and it looked like a lost investment. At last it occurred to Chase that if the instrument would not sell, perhaps it would rent. He began to let it out on that basis. In the end, the "white elephant" paid for itself twice over.

Another famous piano sold by the firm was the elaborately carven instrument that was presented to Lotta Crabtree, the wildly popular California actress, by her admirers. "Lotta's" name is perpetuated in San Francisco by a fountain at Third and Market, and when she visited the Exposition a year ago, the little greyhaired lady received an ovation.

The Kohler & Chase establishment moved many times. It took a ground floor at Sansome and Clay, with a second-floor that extended a half block. At the same time it had a store on Washington street, and had not yet relinquished the original place. Later it added a store on Montgomery street. This scattering of the business proved unwise, and the establishment was concentrated in the Sansome street building. In 1870 the location was changed to Clay street, between Kearny and Montgomery; in 1878, Market street having loomed

GEORGE Q. CHASE
First Vice President of Kohler & Chase

up as the true business center, Kohler & Chase moved into the new Dashaway Building, 137-9 Post street, there to remain during twelve years of extraordinary business success.

During this period of growth a third man had come to the firm, whose name and fame were to become great on the Pacific Coast. This was Andrew Kohler Chase, "Andy" Chase, they called him—and he was the younger brother of Q. A. Chase.

"Andy" Chase was one of the most popular characters that ever appeared in Western musical circles. Generous, genial, open-hearted, he was a princely friend to San Francisco's first generation of musicians. At the time of his arrival here, San Francisco was taking upon itself that character of a musical city, a beauty-loving city, which made it unique in the old days, and which is still distinguishable beneath the more conventional-seeming forms of today. Two decades of musicians knew "Andy" Chase as their guide, philosopher and friend; even today the mention of his name in the presence of any of the artists of older standing is enough to bring forth a flood of praise and of anecdotes, culminating as often as not in the recital of some material kindness which "Andy" Chase had extended, all in secret, to the narrator himself. He succumbed to typhoid fever in April, 1885, six weeks after the death of Andrew Kohler. His passing was a loss to the musical world.

Q. A. Chase, by Kohler's death, was left the sole member of the firm.

"Speaking of these men," said Q. A. Chase several years later, addresing a group of his employees, "bring to mind other names. There were Seaman, Jones Weidehold, Hartman, Geib, Long, Peters—all dead, but they seem almost as real to me as you who sit before me. They people the dead past, you the living present."

Mrs. Kohler dying childless in 1894, Q. A. Coase was left the controlling owner, as he had long been sole manager of the business. A five-story building was leased on O'Farrell street, and this housed the rapidly growing firm for twelve years. In 1903 this was outgrown by the hugely increasing wholesale depart

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R. H. BLAKE
Secretary of Kohler & Chase

ment; the retail store was moved to Kearny and Post, the wholesale to the Willson Building on Mission near Third. State after State was being invaded by the Kohler & Chase agencies; from a toy shop and notion store, the concern had grown to a commercial institution of the first rank.

The house had played an important part in the development of credit business in the West. Perhaps it was inevitable that the problem of retail credits and long-time payments should be first worked out by a house that dealt in goods so expensive as pianos.

The first monthly-payment contract ever seen in the West was issued by Kohler & Chase, to a customer buying a piano. It was modelled upon similar contracts which had lately made their appearance in the East; and in turn it served as the parent and fore-runner of the various time-payment contracts now used so freely in all lines of retail trade.

The arrival of the new century drove home to Q. A. Chase the fact that he had been long in harness. He was able to look forward to his retirement without the slightest feeling of apprehension; for his son, George Q. Chase, had completed his university course at Harvard, and was eager to assume the burden.

As a mere boy, George Q. Chase had spent vacation after vacation working for the house, and had gone through all its various departments. On leaving Harvard in 1899, his first step was to spend a full year in Europe. Here he made thorough study of piano-making and piano-selling. On his return he immediately took charge of the retail end of the business in 1903 which was housed in the new five-story quarters on Kearny street, at Post.

The first six years of the century were the largest in the history of the firm; and the curve was still rising when, on an eventful day in 1906, the great fire reduced both buildings to a memory, together with a stock of $500,000 worth of pianos and other merchandise—undoubtedly the most valuable stock ever owned by any single music establishment in this city.

The huge loss sustained at one stroke would give pause to any firm. But the records show that among the first business houses to open an uptown store after the fire was Kohler & Chase. It rushed into temporary quarters at Sutter and Franklin, sent out orders for new stock in all directions, and helped to lead the way toward San Francisco's rehabilitation.

Immediately after the fire, Quincy A. Chase retired from the active management of the business he had headed for fifty-three years. His son guided the ship through those difficult years. In July, 1909, Kohler & Chase came downtown again, occupying a portion of the Harry J. Moore furniture store, on the site of a Kohler & Chase store of previous decades.

George Chase had in mind a big project which would place things permanently on a solid basis. No sooner were things in smooth running order downtown than he set about executing his dream of a ten-story building.

He had carried this project in mind ever since his boyhood. It was to be a building that would not merely house the retail store, but would become a music-center for San Francisco.

The plans for that building were drawn by George Chase himself. He decided the place for every partition. The result has proved to be probably the most interesting building, from the musical standpoint, in the entire West. The lower floors are occupied by the sales- and exhibit-rooms; there is an excellent concert hall on the second floor; in the four upper stories there are studios, and the walls resound continually to the vibrations of pianos, violins, 'cellos, flutes and the singing voice. Here are the offices of the leading musical journal of the West, and the list of tenants includes many an artist's name of more than national note.

It was the policy of Quincy A. Chase, that the men who head the various departments should be men trained in the Kohler & Chase ways. No "experts" from the outside have been called in to steer the vessel awry. So today the wholesale department is conducted by W. B. Ragland, who has been seven years with the house. George Q. Chase himself is general manager. They are respectively second and first vice president of the firm. R. H. Blake, the secretary, has been with the firm over 28 years. He conducts a department devoted to music teachers and their needs. His predecessor, Thomas P. Winter, retired on a pension in 1908, after nearly 40 years of service. Harald Pracht, the retail sales manager, has been but two years in the employ of the firm, he is a well known baritone singer and an artist of standing, and his rapid promotion has come as the result of whirlwind success. L. V. Hill, the head salesman, has been many years with the firm. B. A. Schloh, head of the sheet-music department, has had 40 years' experience in his line. The head of the band and orchestra department is the popular William Ringen, while John G. Gerovich, widely known in musical circles, is in charge of the talking-machine department. Zura E. Bells, an organist of merit, is the branch manager of the Oakland store.

1850 1916
Kohler & Chase Building

HARALD PRACHT
Sales Manager of Kohler & Chase

FREDRIK E. BLICKFELT.

This is the age of the specialist; and the man who does many things well is finding himself rapidly superseded by the man who does one or two things in a manner as near perfection as the frailties of humanity will permit. True to the spirit of the age, after an extraordinarily fortunate career as a student in the great conservatories of Europe, there returns to his native heath, the brilliant young San Francisco composer of exquisite songs and specialist in the much-sought-but-seldom-found art of voice placing—Fredrik E. Blickfelt.

From a very early age his most cherished ambition was to become—not a great singer, not a great performer—but a great pedagogue; and, in pursuit of his chosen calling, after having received his early musical training under the supervision of Thilo Becker in Los Angeles and Oscar Weil in San Francisco, he journeyed, in 1910, to Berlin, where he studied singing under various masters and composition under Paul Juan and the world-famous Christian Sinding. From Berlin he made the pilgrimage to Milan, where, from the great Maestro Sabatini, he gained his first knowledge of the splendid art which has enabled Italy to produce far more great singers than any other music center in the world. After two years of daily study in Milan, Mr. Blickfelt, in Rome, fell under the fortunate influence of the great Com. Antonio Cotogni. Then, under Mme. Borgani, the most intimate and favorite pupil of Francesco Lamperti, he learned the methods employed by that famous Maestro.

In a book, recently written by Mme. Borgani and dedicated by her to Mr. Blickfelt, these methods are specifically set forth along with many of the Maestro's unpublished works. The book is believed, by critics, to be of tremendous value to the world of song, and Mr. Blickfelt, who is now in possession of the manuscript, intends, before long, to have the same translated and published.

FREDRIK BLICKFELT
The Efficient and Successful Voice Pedagogue

In London, from the noted pedagogue, Thomas Blackburn, a pupil of Mme. Moriani and Maestro Garcia, he learned the methods employed by those two famous teachers.

In London, too, it was that a few of the delightful songs, composed during his wanderings, were given to the public, and their immediate success induced him, upon his return to this country, to publish several more. Their reception, when introduced to American music lovers by a prominent New York house, was quite as gratifying as his London success.

MUSICAL COMEDY AT THE UNIVERSITY.

The Treble Clef Club of the University of California presented "What Next," a musical comedy of much merit, in the theatre of the Oakland Civic Auditorium, Tuesday evening, October 17th. The comedy, which is in three acts, was entirely the product of University of California talent. The composer is I. B. Kornblum. The book is by M. R. Rosenblatt, assisted by L. L. Less, and the lyrics by H. E. Kowalsky. The performance was under the direction of Paul Steindorff, the conductor of the Treble Clef Club.

All the performers on the stage were students of the University of California, and they were very numerous. There were seventeen in the cast, and probably fifty in the chorus. They were assisted by a fair-sized orchestra. Among the features presented were a series of dances, which were devised by members in the cast, and thy were varied and very picturesque.

The leading role was taken by Nelly Laura Walker, in the role of Marcia, a real princess disguised for a time as a stenographer. Miss Walker brought to the role a beautiful voice, dramatic ability, and a very pleasing presence. Her song and dance, "When I Dance With You," in which Marcia, Gerald and chorus took part, and a song by Miss Walker as a solo, "I Wonder Why," were distinctly hits. Very clever work was done by Sadie Fredericks, Marian Baily, Or Caldwell, E. S. Ward, Kathryn Coe, and especially Camile Purdy. The others in the cast were: W. F. Mayock, Gertrude Woodward,, E. F. Steen, E. A. Breyman, M. Felix, J. Moody, G. E. Gordon, G. F. Taylor and H. S. Steen, and they severally and collectively did their part to round out a performance which was enjoyable and meritorious.

The audience, which was principally made up of college people, was large and enthusiastic. The orchestra was handled with much skill, together with the chorus and principals, by Mr. Steindorff. "What Next?" is one of the most interesting and meritorious works that have been performed by the Treble Clef Club during its several seasons.

HARALD PRACHT'S SUCCESS.

Harald Pracht has become a prominent figure in the local musical world. His appearances at various concerts have always been met with success, his warm, ringing baritone winning many admirers. He is the soloist of the famous Trinity Choir and also of the Bush Temple Choir. Mr. Pracht is not a teacher and singing with him is more in the nature of a relaxation. Though a very young man, not yet thirty, he occupies the responsible position of sales-manager of the popular house of Kohler & Chase.

The San Francisco Musical Club held its second October meeting at Hotel St. Francis on Thursday morning, October 19th. The program was devoted to Beethoven, Chopin and Brahms. The club hostess was Mrs. Richard Fenner. The members participating included: Mrs. Josephine Crew Aylwin, Mrs. Charles Stuart Ayres, Miss Edith M. Benjamin, Mrs. Chas. W. Camm, and Mrs. Edward E. Young. These members were assisted by Mrs. Lowell Redfield and Lawrence Strauss.

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GEORGE STEWART McMANUS' ACTIVITY.

George Stewart McManus, the brilliant and exceedingly active pianist and instructor, has moved back to San Francisco and leased a house at 2306 Leavenworth Street, his studio still being at 376 Sutter Street. He will also retain his Berkeley studio at 2527 College Avenue, and attend to his classes across the Bay on Wednesdays. Mr. McManus had the advantage of an ideal pianistic training at the time of his student days, and among the masters from whom he received his valuable knowledge was Godowsky, the eminent piano virtuoso who is now visiting this city. Mr. McManus is also contributing piano illustrations to the twelve lectures to be given by Redfern Mason, the music editor of the San Francisco Examiner, at the St. Francis Hotel during the symphony season, on the Mondays preceding each concert. He is now preparing a particularly interesting and varied program of modern and old piano compositions which he expects to render at a concert of his own contemplated for presentation. Mr. McManus may safely be regarded as one of the ablest and most successful pianists and teachers in the Great West.

GEORGE STEWART McMANUS
The Well Known Piano Virtuoso and Instructor

THE OAKLAND CONSERVATORY.

The Oakland Conservatory of Music, of which institution Adolf Gregory has been Director for the last twenty years, has just opened its new central studios in magnificent quarters in the charming Lakeside district of Oakland, having leased for a term of years the elegant modern residence situated at the corner of Fourteenth and Madison streets, Oakland. The Conservatory will be more thoroughly equipped than ever to supply the demand for a complete musical education in all branches. The Oakland Conservatory of Music is the head house of the chain of Musical Conservatories which have been founded through the Western States by Mr. Gregory during the past twenty-five years.

There will be ten studios in the new building, all of which will be supplied with the most perfect modern concert instruments obtainable. The Pianoforte, Vocal, Violin and Orchestral instrumental departments will be, as in the past, in charge of artist teachers eminent in their profession. There will be studios for the study of Harmony in all its branches, from the mere elements to the most advanced studies of Composition and Improvisation, to which the valuable Conservatory library of full orchestral scores and theoretical works, treating of the aesthetic, scientific, emotional and technical in music will be a valuable asset; also departments in languages and damatic art, in which the methods employed will be modern in every respect and in the hands of experts.

During the season the Director will give a series of lectures on general musical topics, introducing many subjects affected particularly by modern conditions. The first course of these lectures will embrace the following subjects: First, The present and possible effect of the European war on music in the United States. Second, Music as understood by the Futurist. Third, The great melodies of War and Peace. This course will be followed by others of a varied nature, full particulars of which will no doubt be announced later. Among other innovations to be introduced by Mr. Gregory will be a club of vocalists of experience in reading music at sight, who will undertake the study of many classic works and others more modern with which the general public so far is not intimately acquainted, to which society only vocalists of proved experience in this line will be admitted.

Besides the ordinary courses for singers, a special department will be inaugurated in Vocal Culture, dealing with the Use, Development and Preservation of the Speaking Voice, which will be of special advantage and convenience to the busy man or woman wishing to achieve better results in public life, whether legal, commercial, political or religious. In this department experts in each particular branch will be employed.

CAROL QUARTET CONCERT IN BERKELEY.

Splendid Organization of Women's Voices Delight Large Audience With Their Ensemble Singing, and Are Ably Assisted by Fred Emerson Brooks.

The Carol Quartet, consisting of Barbara Miller, Edith L. Woodward, Marion Teller, and Gladys MacDonald, with Wilbur McColl as accompanist, and assisted by Fred Emerson Brooks, the distinguished poet, gave a well chosen and enjoyable program in the ballroom of Hotel Shattuck on Tuesday evening, October 17th. The spacious room was filled with an audience that gave evidence of its thorough pleasure by numerous outbursts of hearty applause. Encores were continuously in demand and the participants were compelled to respond to the urgent pleas of their eager listeners. The Carol Quartet sang: Song of Seasons (Hawley), 'Vira (Riker), Ave Maria (Abt), Her Rose (Coombs), The Year's at the Spring (Beach), O Heart of Mine (Clough-Leighter), Moonlight (Spicker). The ladies comprising this quartet are competent vocalists who possess voices of a pleasing, flexible quality that blend excellently. They sing uniformly, thus attaining unanimous phrasing and spontaneity of attack. They also obtain fine intonation. The quartet consists of former students of Mrs. Carroll Nicholson, and the name chosen is partially intended to honor their able instructor. We were indeed greatly pleased with the work done by these four charming singers, and evidently the audience was of the same mind.

Miss Edith L. Woodward, soprano, sang quatrains from the Rubaiyat by J. H. Rogers, and distinguished herself by reason of her smooth, clear and ringing voice, used in a manner to emphasize the emotional phases of the compositions which were rather difficult to interpret from the standpoint of artistic sentiment. Miss Miller, Mrs. Teller and Miss MacDonald sang The Water Lily by von Wilm most effectively, securing that romantic coloring which forms this work's most pleasing characteristic. The entire musical part of this program exhibited an element of refinement which was delightful to behold, and which no doubt exercised a most favorable influence upon the audience.

Fred Emerson Brooks, the famous poet, was the assisting artist. While it is entirely outside our sphere of activity to review dramatic or literary efforts, still we could not help admiring this able interpreter of human emotions, because he succeeded so well in emphasizing the very kernel of human nature. Alternating pathos with humor he played easily on the heart-strings of his audience and harmonized his share of the program thoroughly with the musical strains contributed by the Carol Quartet. Mr. Brooks interprets poetry in a manner that penetrates to your very soul. A. M.

MUSIC TEACHERS OF CALIFORNIA.

The Music Teachers' Association of California has added several new local branches to its membership. In Riverside a local Association was recently organized with Z. Earl Meeker as President. At San Jose, a local branch has been formed under the supervision of Walter B. Kennedy, County Vice-President for Santa Clara County. At Sacramento last week seventy-five members of the musical profession met at a reception given at the home of Mrs. Charles Mering, President of the Saturday Club of Sacramento. Addresses were made by Glen Andrus, secretary of the Chamber of Commerce of Sacramento; Homer Henley, and Alexander Stewart, State President of the California State Music Teachers' Association.

Miss Lena Frazee, County Vice-President for Sacramento County, presided at the business meeting at which an election of officers was held. The following were elected officers of the Sacramento branch: President, Mrs. Horace Brown; Vice President, Mrs. Clyde Brand; Treasurer, Miss Florine Wenzel. The abovenamed officers and Mrs. Edwin Norman, Homer Henley, Mrs. Charles Mering and Albert Barber will compose the board of directors.

A renewed interest in the work of the Association is noted throughout the State, especially in the interior counties. This is expected to result in a very large increase in the membership of the Association before January first, 1917. An active membership campaign to increase the membership of the Association is soon to be undertaken under the supervision of a special committee comprising the following prominent members of the Association:

Miss Marie Withrow, San Francisco; Wallace A. Sabin, San Francisco; Georg Kruger, San Francisco; Robert Tolmie, Oakland; Howard E. Pratt, Oakland; Paul Steindorff, Oakland; Julius Rehn Weher, Berkeley; Wm. E. Chamberlain, Berkeley; Charles Louis Seeger, Berkeley; William H. Lott, Los Angeles; Ernest Douglas, Los Angeles; Jaroslaw de Zielinski, Los Angeles; Edward L. Pease, Sacramento; Homer Henley, Sacramento; Mrs. Esther N. Mering, Sacramento; Willibald Lehman, San Diego; Albert F. Conant, San Diego; Mrs. Zay Rector Bevitt, San Diego.

FINE MUSIC AT THEATRE ST. FRANCIS.

The large audiences which attend the excellent moving picture plays at the handsome Theatre St. Francis are simply delighted with the exquisite musical programs presented under the direction of Bernat Jaulus and Sidney Pollok. The high grade character of the compositions presented and the manner in which they are interpreted will contribute not a little toward raising the musical standard of the community, for the more familiar the masses become with the better class of music the more they will like it, and the better the attendance will be at the legitimate concerts and similar performances. Mr. Jaulus has done a great deal in this city for the best music in his capacity of soloist and musical director. He was the only viola soloist in America, and possibly occupies this enviable position at the present day, although he is now devoting most of his time to the violin. He concertized for some time as viola virtuoso and scored a brilliant success.

He was born in Budapest and at first studied with his father. Later he became a pupil of the famous Hubay. After the conclusion of his student years he became a member of the grand opera orchestra of Budapest and the celebrated Johann Strauss orchestra. He went to America with the original Hungarian Orchestra, appearing in every large city in the United States. As a member of this orchestra he located in San Francisco and later became a member of the unforgettable Scheel Symphony Orchestra. In this capacity he scored well-merited triumphs as viola soloist in Berlioz' Harold in Italy Symphony. He was also a member of the Beel and Campanari quartets for several seasons. He was a member of the San Francisco Symphony Orchestra under Hadley. As conductor of popular orchestras he scored one of the greatest successes ever known in this city. For a number of years Mr. Jaulus was director of the Loring Club Orchestra, in which capacity he gave complete satisfaction. He also enjoys an excellent reputation as violin and viola pedagogue.

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Macushla	F	(C to E)	Ab, Bb	MacMurrough
Mavis (The Melody Song)	Eb	(Bb to Eb)	F, G, Ab	Craxton
Trumpeter, The	F	(A to C)	G, A. C	Dix
What Shall I Say?	Eb	(Bb to Eb)	F, Ab, Bb	Grayling
When the Dew is Falling	C	(C to E)	Eb, F.	Schneider
Within the Garden of My Heart	C	(C to E)	D, E.	Scott

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Break O' Day	Bb	(C to F)	C, D	Sanderson
Somewhere, Some Day	C	(B to E)	D, F	Scarmolin
When the Night With Stilly Silence	C	(C to E)	D	Robertson
God is Our Refuge (Sacred)	D	(A to D#)	F, Ab	Carey
The Melody of Home	Eb	(Bb to Eb)	Ab.	Foster
If I Were King of Ireland	Bb	(Bb to D)	C, Db, Eb	Stephenson
Lead Thou Me On (Sacred)	D	(B to E)	E	Royle
Come to the Dance	F	(C to F)	G, A	Olier
Moon of the Cherry Garden	A	(C# to F#)	C	Novello
When My Ships Come Sailing Home	F	(C to D)	G, Ab, Bb	Dorel
Woodland Voices	Db	(Db to Gb)	Eb, F	Godfrey

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Leopold Godowsky, the master of the master pianists, a marvelous virtuoso, a great composer, a deep musician, and the man who has done more for the development of the art of pianoforte playing than anyone since Liszt, will be with us during the coming week, and his three concerts here should attract students, teachers and music lovers from far and wide. Unfortunately for the music lovers of California the stay of Mr. Godowsky is very limited and he will not be heard in any of the cities of this section outside of San Francisco.

To hear Godowsky's three colossal programs is a liberal education in the literature of the piano, and played as he will play them, they will be a source of inspiration to both teacher and student and will afford the utmost delight to the layman. Godowsky's marvelous technic will simply astound those who have not heard him previously. Nothing more important than this course of concerts has been offered in this city for many years, if ever.

The first concert will be given tomorrow (Sunday) afternoon, October 29th, at Scottish Rite Auditorium. The offering will consist of the Thirty-Two Variations in C minor by Beethoven; Fantasie, C major, Op. 17, by Schumann; Chopin's Sonata with the sublime Funeral March; two novelties, A Night in Granada and Gold Fish, by Debussy; some Liszt works, a delightful Berceuse by Henselt and some of Godowsky's own wonderful arrangements of Chopin and Weber compositions. By special request he will play his Symponic Metamorphosis of Strauss' waltz, Wine, Woman and Song, and when he plays this work you will imagine that he has ten hands instead of two.

The second concert will be given next Thursday night, November 2d, when the stunning program will include the great Sonata in B minor by Liszt, Impromptu by Schubert, and a dozen other splendid numbers, including some novelties by Liadow and Scriabine, also a group of Chopin gems.

The third offering will be presented Sunday afternoon, November 5th, when he will play the entire set of Twenty-four Preludes by Chopin, Beethoven's seldom played Sonata, Op. 110, and works by Ravel, Liszt, Saint-Saens, and the player himself.

Season tickets for the entire course may still be secured at Sherman, Clay & Co.'s and Kohler & Chase's.

JOHN McCORMACK.

An eminent pianist-composer and critic of New York wrote the following in an important magazine last year: "I always go to hear John McCormack in a highly critical mood, promising myself to detect the inevitable flaw in a singer's technic. And always I end by bathing my soul in melody—and forgetting technic." So it is with all of us. When we come under the influence of this great artist's beautiful voice, the most exquisite lyric tenor in the world,; when we hear him make a song-story of each composition, and can understand every single word of that story; when we are swayed by his compelling personality, we forget all about rules of music or singing and simply and thoroughly enjoy ourselves.

John McCormack is a musical genius. He plays the violin quite well, although he has never had a lesson on the instrument; he can play the piano scores of the greatest operas, and he has never studied piano, but he has studied singing and solfeggio and is a musician in every sense of the word. But, above all, he posseas most marvelous interpretative power, and he can draw a smile to the lips or a tear to the eye of his hearers at his own pleasure.

It is not easy to describe the art of John McCormack. It is a combination of voice, art and soul that is gift of the gods. No other singer is just like him; perhaps the word "compelling" fits the case, for John McCormack simply compels his hearers to enjoy him, and indeed they do. Whether it be an audience of his colleagues from the opera and concert stage, an audience of teachers and students, or an audience of merchants, clerks, skilled mechanics or common day laborers, this gifted young Irishman manages to reach their hearts. Like Schumann-Heink, he makes the people want to know him and shake him by the hand. They more than admire him — they love him, and the proof of these assertions are the vast audiences that greet him time after time in the same cities, and whose growth are only limited by the capacity of the auditoriums.

Manager Greenbaum announces two special McCormack programs in the Civic Auditorium, to be given Sunday afternoons, November 12th and 19th. The prices will be $2.00, $1.50 and $1.00, and there will be three thousand seats at 75 cents both upstairs and downstairs. Mail your orders now and avoid disappointment, for notwithstanding the big seating capacity, it will be crowded. Address Mr. Greenbaum at Sherman, Clay & Co., Kearny and Sutter streets, San Francisco, Cal. The box offices will be open Monday, November 6th, at Sherman, Clay & Co.'s and Kohler & Chase's.

JOHN McCORMACK
The Great Irish Tenor, Photographed With His Charming Wife and Two Children. McCormack Gives Two Veritable Feasts of Song in the Exposition Auditorium, Sunday Afternoons, Nov. 12 and 19

SCHUMANN-HEINK.

A Great Artist and a Glorious Woman. She Gives Entire Profits of First Concert Here to Charity.

Again has Ernestine Schumann-Heink proved that besides being a great artist—the greatest contralto the world has ever known—she is a great and good woman. Again has she demonstrated the goodness of heart that has made her beloved throughout the world. Last year we were all delighted when she gave a free concert for our school children at the Exposition, but read here what she has done this time:

Over six months ago, Manager Will. L. Greenbaum made a contract with the Wolfsohn Musical Bureau for two appearances here of Schumann-Heink. He did not hear from the artist direct, however, until just a week ago, when he received the following communication written in her kind, motherly way:

My Dear Will Greenbaum:

Please understand that I desire to devote my share of the receipts at my opening concert in San Francisco, November 26th, to charity. I want to do my mite to help the poor orphan children of my Fatherland, and also to make happy, at least for a day, the poor children of San Francisco. I want to give one-half of my share to the Relief Fund for the orphans of German, Hungarian and Austrian soldiers, and the other half to the poor kiddies of San Francisco, to let them have some new clothes or a good dinner for Christmas. Do your best, dear Will, to help me make a great success of this event. My regular concert will take care of itself. Make plenty of cheap seats, so that all can help make the charity concert a huge success. Sincerely,

ERNESTINE SCHUMANN-HEINK.

Manager Greenbaum announces that a wonderfully fine program will be arranged for this concert, and also for the artist's regular concert which will be given one week later, viz., Sunday afternoon, December 3d. Mme. Schumann-Heink has engaged our own "petite princess of the piano," Eula Howard Nunan, to be her assisting soloist on these two occasions. Let every music lover in this community make up their minds right now to attend the Schumann-Heink charity matinee. You can get seats to the number of five thousand at the unprecedently low rate of FIFTY CENTS, and other seats will be one dollar and one dollar and a half.

MME. SCHUMANN-HEINK
And Her Youngest Grandchild. The Ever Popular Contralto Will Give Two Concerts in the Exposition Auditorium on Sunday Afternoons, November 26th and December 3d

MUSIC IN EUREKA.

The musical season opened here under very encouraging conditions with a concert given by the Sequoia Club of Music on October 9th. The Club presented Tina Lerner, the well known Russian pianist, who gave a most charming program and convinced a large and appreciative audience of her right to the high position she occupies among the pianists of the world. Miss Lerner was assisted by Jack Hillman, the popular baritone of California, with Vladimir Shavitch at the piano.

The Sequoia Club is entering upon the sixth year of its activities; its work this season will include three more Artist Concerts and two local concerts. Much credit is due the Club for the heroic way in which it worked to bring good music to the people of Humboldt County in the days when the only means of transportation was by boat, and artists had to be persuaded to brave a rough trip by water and lose several days in the process. With the railroad in operation now the Club hopes to bring many good things to the music lovers of Humboldt.

ROSE HOSLEY IRELAND.

W. FRANCIS GATES NOW WITH "MUSICIAN."

We note with pleasure that W. Francis Gates, the well known and exceptionally competent critic of Los Angeles, has become an associate editor of the Pacific Coast Musician of Los Angeles. Mr. Gates has been active for many years in the Southern metropolis and we have been personally acquainted with his work for most of this time. He is fearless, honest, well informed and competent, and possesses a musical education which with years of experience have made him singularly fit to occupy the responsible position he does. During the last year or so he was the editor of the Music Student a monthly publication which has attracted much favorable attention throughout the country, and his witty sayings have been copiously quoted in the leading music journals. In addition to his work as associate editor of the Pacific Coast Musician, Mr. Gates writes the music department for the Los Angeles Graphic, is the Los Angeles representative of Musical America, and also writes occasional letters on music for the Christian Science Monitor of Boston, one of the world's greatest daily newspapers. We take pleasure in quoting from the Pacific Coast Musician of October 1st the following:

W. Francis Gates, for a year editor of the Music Student and one of the best known critics and writers on things musical in the West, has been engaged as associate editor of the Pacific Coast Musician by Messrs. Colby and Pryibil, publishers. Mr. Gates will conduct a department in the columns of this journal, much on the same lines which have given zest and interest to the publication with which, up to the present, he has been identified.

W. Francis Gates received his college and earlier musical training at Oberlin, Ohio, and supplemented this with studies at the New England Conservatory, in Boston.

Among other of his teachers were George W. Chadwick, Louis C. Elson and Lyman Wheeler, of Boston Heinrich Meyn, of New York, and Charles E. Tinney, of St. Paul's, London. Besides doing much literary work he taught for a number of years in the East, in addition to choir directing and singing, prior to coming West nearly two decades ago. While in Boston he did musical criticism for the Boston Advertiser.

Mr. Gates has been prominent in the musical activities of Los Angeles ever since his residence in this city especially as a writer and critic, and has for years been a regular contributor to such journals as the Etude, Musical America, and The Musician. He was also a contributor to that excellent late publication, Music.

Among works from the pen of Mr. Gates which have won wide recognition are "Musical Mosaics," "Pipes and Strings," "Anecdotes of Great Musicians," "In Praise of Music," and "Short Melodic Vocalizes," with Theodore Presser and the John Church Company as his publishers.

As a writer for The Graphic, and formerly for the Los Angeles Express, and as an occasional contributor to the Pacific Coast Musician, he is well known to Southern California musical readers.

MRS. JESSICA COLBERT.

Mrs. Jessica Colbert is a young concert manager living in San Francisco who is meeting with unusual success in bringing the best artists and the best music before the many music lovers in the different towns throughout California. Mrs. Colbert during the past two seasons has arranged her own concert courses which have been supported by individual subscription in the various towns where she has presented such artists as Evan Williams, Alma Gluck, the Barrere Ensemble, Maud Powell, Tina Lerner, Emilio Gogorza, and Florence Hinkle. She has managed special concerts for such attractions as Fritz Kreisler, the New York Symphony Orchestra and the Ruth St. Denis Company. By giving her time and personal work to these concerts she has met with great success. The concert she managed for the Damrosch Orchestra in Reno, Nevada, was attended by 1600 people, which was the largest audience ever gathered for any occasion in that Nevada city.

Not until this season has this energetic manager been interested in the so-called "local attractions," but realizing that there are now living in San Francisco a number of musicians who have more than a local reputation and of superior merit to many of the Eastern attractions who come here to give concerts, she has selected a few of the best and has succeeded in placing them with several of the leading clubs of the State. She has accepted the Pacific Coast management of the Chamber Music Society of San Francisco and has recently returned from a trip as far south as San Diego which she took in their interest and also that of the distinguished piano virtuoso, Tina Lerner. Mrs. Colbert was greatly gratified by the interest taken and the successful bookings she received for these two splendid attractions.

Mrs. Colbert expects the coming season to be a very busy one for her, as she is arranging concert courses for several towns where nothing of the kind has ever been attempted before. Her contracts with Eastern attractions will take her as far north as Medford, Oregon, where she will do some special publicity work for the Maud Allen Company.

MRS. JESSICA COLBERT
A Young San Francisco Concert Manager Who is Meeting With Unusual Success in the Various Cities in California

MISS MARGARET STEVEN'S SUCCESS.

Coincident with the arrival in San Francisco of Mme. Mariska Aldrich, diva of the Metropolitan Opera House, news has reached here of the success in concert in Honolulu of Miss Margaret Steven, who for the past two years was a student of violin in Oakland under the tuition of Alexander Stewart. Mme. Aldrich gave a concert in Honolulu recently and upon the failure of an assisting artist to appear, Miss Steven was called upon to substitute upon the program. This she did with such success as to win high praise both from Mme. Aldrich and the Honolulu public.

The Honolulu "Advertiser" said of Miss Steven's work: "There was a delightful surprise between the two divisions of the program in the persot of Miss Margaret Steven, a Honolulu girl, who showed promise of being an extraordinary violinist one of these days. Miss Steven played with the grace, the feeling, the precision of one who is decidedly something more than an amateur on the violin, and indeed she is something more than that, hardly out of her teens though she is. Her performance was charming."

Miss Steven is the daughter of Mrs. Bernice Steven of Honolulu and before her departure for her home place she gave a charming musicale at the studio of Mr. Stewart at the Maple Hall Building in which she was assisted by Miss Edith Woodward, soprano. The event was one of the important ones of the close of the musical season last spring.

CHAMBER MUSIC SOCIETY.

Beyond a doubt the most important musical organization in San Francisco, after our splendid Symphony Orchestra, is the Chamber Music Society, which has grown out of the San Francisco Quintet Club.

The unselfish work of both Elias M. Hecht and Will. L. Greenbaum has born fruit and some of our most prominent musicians, music lovers and society folk have become aware of the good work that has been done by Mr. Hecht and his associates and have become patrons and subscribers to the Chamber Music Society. Mr. Greenbaum has turned over the active management of the concerts to Miss Eda Beronio, a well-known musician as well as music lover, a young woman whose friends are legion and who realize that she would not interest herself in anything but what stood for the best in musical art. They have rallied around her in a substantial way, and the first series of concerts of the new organization will be the most successful series of chamber music concerts this city has yet known.

The artists, Messrs. Louis Persinger, Louis W. Ford, Nathan Firestone, Horace Britt, Gyula Ormay and Elias M. Hecht, have been rehearsing for over four months, and the first concert, which will be given next Tuesday night, October 31st, in the Colonial Ballroom of the St. Francis Hotel, will at once establish the position of the society as a permanent San Francisco institution. The program will be as follows:

Quartet for strings, F major, Op. 96.....Dvorak
Quartet for flute and strings, A major.....Mozart
Quartet for piano and strings, G minor.....Faure

Season tickets will be $5.00 for reserved seats and $3.00 for unreserved. There will be three afternoon and three evening concerts, and those unable to attend both courses can secure either evening or afternoon tickets at just one-half these prices. Single concerts will be $2.50 and $1.00. Season tickets are transferable.

Box offices are now open at Sherman, Clay & Co.'s and Kohler & Chase's.

S. F. MUSICAL CLUB GIVES ANNUAL JINKS.

The following program was excellently presented at the annual jinks which were given by the San Francisco Musical Club at the St. Francis Hotel on Thursday afternoon, October 5th: Mrs. J. E. Birmingham as Narrator; Pipes of Pan, Mrs. J. R. MacKay as Pan, Miss E. M. Young, Miss H. W. Orear, Miss R. Gilbert, Miss C. King, Miss E. Lindgren, Miss H. Gilbert; I Never Knew, Miss E. B. Lancel, Mrs. P. W. Nahl, Sports Girls—Miss E. Black, Miss M. T. Moroney, Miss A. E. Bogart, Mrs. L. A. Larsen; Tango Dream, Mrs. E. N. Short, Tango Girls—Miss E. Benjamin, Mrs. A. Maguire, Miss D. Cooper, Miss F. Briggs, Miss E. Golcher, Mrs. F. Zeile; Follow the Cook—Miss K. Golcher, as The Cook, Maids—Miss Black, Miss Moroney, Miss Bogart, Mrs. Larsen; Topical Song—Mrs. J. E. Birmingham, Pan Girls, Tango Girls; Finale—Mrs. J. R. MacKay, assisted by Miss E. Benjamin, Mrs. A Maguire, Miss E. Golcher, and Mrs. J. E. Birmingham, The Company and the Audience.

Orchestra—Miss Olive Hyde, Director, 1st Violins—Mrs. W. Payner, Miss E. Sherman; 2d Violins—Miss G. Daugherty, Miss K. Hundley; Violas—Miss Z. Blodgett, Mrs. E. N. Ewer; Banjos—Mrs. A. K. Fox, Mrs. F. W. Ross; Cello—Miss M. Sherwood; Flute—Mrs. W. A. Randall; Drum—Mrs. C. B. Moore; Orchestration by Miss Olive Hyde, Stage Director—Mrs. F. Kellogg, Costumes—Mrs. L. G. Mulgardt, Business Manager—Mrs. R. V. Whiting, Censored by Mrs. W. W. Briggs.

THE CHAMBER MUSIC SOCIETY OF SAN FRANCISCO
Louis Persinger, First Violin; Louis W. Ford, Second Violin; Nathan Firestone, Viola; Horace Britt, Cellist, Gyula Ormay; Pianist and Elias M. Hecht, Flutist, Who Give Their First Concert in Colonial Ballroom, St. Francis Hotel, Tuesday Night

SAN JOSE CHAPTER OF ORGANISTS' GUILD.

The organists of San Jose have banded together and petitioned for a branch of the Northern California Chapter of the American Guild of Organists. This petition has been granted and the San Jose branch, the first of its kind to be founded, has already had two very enthusiastic meetings. At a recent banquet at the Hotel Montgomery it was decided to give a series of Vesper Organ Recitals at frequent intervals on Thursday afternoons, commencing November 2nd. Altogether, eleven or twelve organists will play during the season. The organists of all the largest churches will be represented. Such a series of recitals will do much to stimulate interest in organ playing in general, and as the recitals will be free to the public many will be privileged to take advantage of the opportunity to enjoy a quiet restful hour of music once a week. At the end of the year a great choral service with the combined vested choirs of the city is planned.

The officers of the branch chapter are: Warren D. Allen, Sub Dean; Myrtle Shafer, Secretary, and Walter B. Kennedy, Treasurer. The object of the Guild is to raise the standard of organ playing in general and to make the organ better understood and a more effective means of service and inspiration in divine worship. The recitals planned by the Guild also accomplish great things in demonstrating the value of the organ as a concert instrument and increase the interest given the organ in the great cities of the country, many of which have installed great organs in their municipal auditoriums very largely through the activities of this great organization.

SUCCESS OF MISS SIMPSON'S LECTURES.

The Costume Lecture on The Eighteenth Century in Music given by Miss Elizabeth Simpson at the Channing Auxiliary on Monday afternoon, October 2d, was attended by one of the largest audiences ever present at events at this auditorium, and the expressions of approval were frequent and enthusiastic. It was the general concensus of opinion that the affair was one of the most unique and interesting ever given there. It must have been a great pleasure to Miss Simpson to find that her program created such interest on a subject in which as a rule only professional musicians find pleasure.

Miss Simpson's lectures on The Music of the Past and Present at Sorosis Club are also arousing much interest among club members and their friends. The pupils who are assisting her in these lectures are meeting with unqualified endorsement. At the first lecture on September 22d, Miss Mary Elizabeth Bradley played, and aroused much enthusiasm. At the second event on October 6th, Mrs. Winifred Wilson Footman and Miss Simpson received a genuine ovation after the interpretation of the Mozart Grieg Fantasie for two pianos. At this lecture Mrs. Orrin Kipp McMurray sang three delightful groups of eighteenth century songs, and Miss Proll aquitted herself with equal credit at Miss Simpson's lecture in Channing Auxiliary on October 2d.

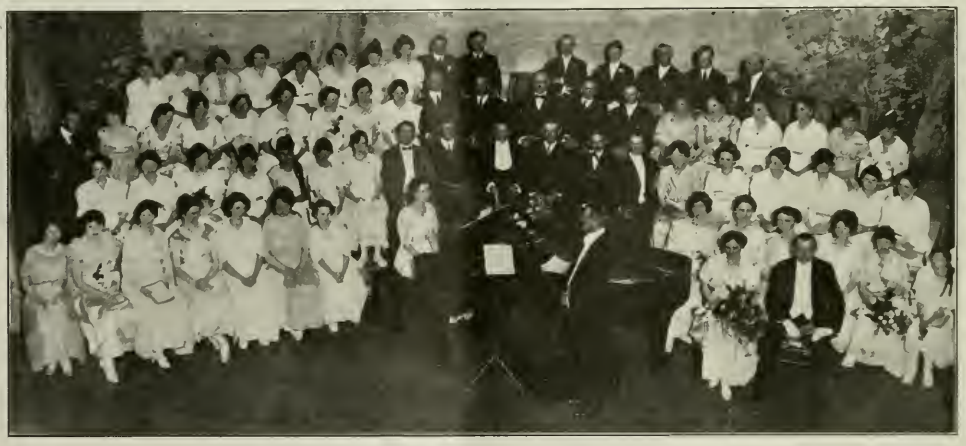
The program given at the last named lecture was as follows: Le Coucou (The Cuckoo) (Daquin), La Reine des Peris (Queen of the Peris) (Aubert), Les Fifres (The Fifers), (Daudrien), Bavolet Flottant (Fickle Sheperdess) (Couperin), Oedipe a Thebes (Mereaux), La Poule (The Hen) (Rameau); Fantasie C minor (Mozart); Das Veilchen (Mozart), Voi che sapete (Mozart), Miss Gertrude Proll.

THE MODESTO CHORAL SOCIETY.

California is gaining prestige as a musical State, not less for its ensemble productions than from the work of its individual teachers and solo musicians. And among the former contributors to its musical fame must be included the Modesto Choral Society, whose reputation for excellence in the real essentials of fine choral singing is not confined to its home city. The justness of this reputation is assured when it is known that the Society's conductor is Percy A. R. Dow, whose work as founder and director of the Cecilia Choral Club here in the Bay cities long ago won the commendation of musicians.

In the rendition of its three yearly concerts, the Modesto Choral Society has had the assistance of many of the best known artists of the Bay region, such as Mrs. Arthur Fickenscher, Mrs. Zilpha Ruggles Jenkins, Miss Helen Heath, Mrs. Ruth W. Anderson, Charles Bulotti, Lowell Redfield, James E. Ziegler, and others. These musicians are enthusiastically unanimous in their commendation of the singing of the Society under Mr. Dow's baton. Its seventy or more singers, unincumbered by orchestral accompaniment, are a plastic body excelling in shading, enunciation, and tone quality, rather in great volume. This fact has made possible the artistic rendition of the exacting "Hiawatha music" by Coleridge-Taylor, both the "Wedding Feast" and the "Death of Minnehaha" having been sung during the last two seasons by this Society. It is now entering upon the work of its eighbth season with an enlarged membership and and enthusiasm which augurs well for the success of its concerts. Of these an interesting trio has been planned by Mr. Dow.

The first program, in December, will consist chiefly of Yule Tide music, including, besides traditional carols and part-music of Christmas, Händel's Messiah. In March, the Society will render a costume program of National Folk Songs, while the May concert will have for its principal attraction either the "Hiawatha Departure," of Coleridge-Taylor, or "The Crusaders," by Gade. Both the Society and its director do not hesitate to attribute a large measure of success to the inspiring accompaniments of Mrs. Thomie Prewett Williams, who is at the piano.



THE MODESTO CHORAL SOCIETY (Percy A. R. Dow, Conductor)

PHILHARMONIC SOCIETY SELECTS MAX BENDIX.

Distinguished Conductor of Exposition Orchestra to Direct Series of Popular Concerts According to "People's" Policy of Philharmonic.

The Board of Directors of the People's Philharmonic Orchestra, Incorporated, regard the musical culture of San Francisco as one of the greatest assets of the city, and also realizes that whatever is done in San Francisco to further the interests of great music and to realize its ideals will exert a powerful influence on all California at large. Therefore it has taken a long stride forward by engaging Max Bendix, the great conductor of the Exposition Symphony Orchestra, to be the regular conductor of the People's Philharmonic Orchestra. A musician by heredity and environment, the Bendix family being one of the best known families of musicians that this country can boast of, Mr. Bendix first came into prominence in 1885 as a violin virtuoso and concert-master of the famous Van der Stucken Orchestra.

When Anton Seidl, one of the foremost modern conductors, a friend of Richard Wagner, and who assisted Wagner in scoring the "Ring des Nibelung"; who conducted Parsifal at Bayreuth; the first production at the Metropolitan Opera House, New York, and Covent Garden, London, of Die Meistersinger, Tristan and Isolde, Siegfried, Die Gotterdämmerung and Das Rheingold, and who, notwithstanding his greatness as a Wagnerian conductor, was one of the greatest, if not the greatest, conductor of Bach and Beethoven that the world has ever known, toured the United States with his famous German Opera Company, it was Max Bendix whom he engaged as concert-master. The following year, Theodore Thomas, the pioneer of the largest symphony orchestra in the United States and the most accomplished interpretative musician of his generation in America, engaged Mr. Bendix as concert-master and soloist, and soon afterward raised him to the dignity of his assistant conductor, a position which Mr. Bendix held with great success, for many years. Mr. Bendix' great insight into the scores of the great classics, his loyalty to the composer, his repose, his great knowledge of the instruments of the orchestra and his ability to "teach his musicians how to find the melody in every bar" was, therefore, gained under the batons of two of the greatest conductors the world has ever known.

Those who keep strict tab on things musical are familiar with the great work of Mr. Bendix with the Exposition Orchestra. What Mr. Gericke was to Boston, Mr. Bendix was to San Francisco. Coming here determined to have nothing but an absolutely first class orchestra, the Exposition Symphony Orchestra under Mr. Bendix reached a very high point. The musicians of San Francisco will welcome him back to San Francisco with heartiest greetings and the fullest confidence in his ability to build up another first class symphony orchestra. Mr. Bendix is a firm believer in the musical future of San Francisco and is anxious and willing to give us the benefit of his enthusiasm and experience.

Whether his program is made up of classical or modern music, whether he is conducting a light opera, a Wagnerian music drama, a tone-poem, a classical symphony, or the most modern composition, Mr. Bendix' firm authority and distinguished bearing reveal the fact that he has the necessary experience, knowledge, versatility, temperament, elegance and, above all, refinement. On the physical side, his conducting is very graceful; he contents himself with no more movements than are absolutely necessary, and the accuracy of performance, precision and unanimity of the playing of his men is obtained by Mr. Bendix by his masterly direction of rehearsals.

MUSIC ACROSS THE BAY.

By Elizabeth Westgate.

Oakland, Cal., October 17,1916.

Is there any limit, I wonder, to the genius of the great young Russian, Mischa Elman? Truly there seems to be none. As he stood playing before the immense, tense audience of the Berkeley Musical Association's first concert of this season, on last Tuesday evening, he appeared the sum of all violinistic and musical virtues.

He has forgotten, thanks to Leopold Auer, his great master, that there are difficulties of technic. I am sure that there are no passages in anything he plays which he anticipates with disturbing thoughts. Considering Elman's less than thirty years, his emotional control is marvelous, though time was, and not so very long ago, when the judicious feared that this might be otherwise. His knowledge, actual, first-hand knowledge, of the deeps and the high places, is as remarkable as the rest of it; and not even Auer could have done more than point out the way for the attainment of that sort of wisdom. Added to these matters, Elman is as magnetic as it is lawful for man to be, really.

What wonder, then, that the Berkeley Musical Association lost its collective head, if you know what I mean! And a particularly well-set head it has proved itself in the past to be, at that.

The program is not treated here in detail, much space in the paper having already been given to the same theme by the editor-in-chief.

Of Phillip Gordon's accompaniments it is a pleasure to write. Mr. Gordon has the natural gift for accompanying, possessed by not all the pianists who come to us as assistants of concert singers and players. He has a most responsive temperament, intuitive adaptability, a positive delight in rhythmical utterance, an adequate technique, making possible every nuance of expressiveness, every variety of tone-color. No harmless necessary person "at the piano," he, though as far as may be from any sort of ostentation. And not the least of his attainments is his quite beautiful reticence as to the use of the damper pedal, a reticence so necessary in accompanying a stringed instrument.

* * *

The Carol Quartet, comprising Barbara Miller, Edith Woodward, Marion Teller and Gladys Macdonald, with Wilbur McColl as accompanist, is giving a concert this evening at Hotel Shattuck, Berkeley. Fred Emerson Brooks, the Californian poet, gives readings from his verse on the same program. The Quartet has arranged a varied and interesting list, which will be reviewed here in due time.

* * *

William Carruth, organist, and Alexander Stewart, violinist, gave the second of their refined and artistic recitals on last Sunday afternoon at Mr. Carruth's studio in East Oakland. Other important engagements of similar nature have so far prevented my attendance, but I hope to be more fortunate at some future time. A series of three or four programs has been planned. Admittance is by cards of invitation.

* * *

It is good news that Mrs. Robert Hughes has recovered her health, and will be heard in a group of three ensemble recitals in company with that sterling violinist, Hother Wismer. October 24th and November 21st, at Sorosis Hall in San Francisco, have been chosen as the dates and place of two of these affairs.

* * *

Persons and societies giving concerts on this side of the Bay should send programs to the writer of this department, if they desire mention in advance of the event. It should also be held in mind that Monday is the latest time that such notice can be made use of, in time for the following Saturday. The sole aim of this department is the reviewing of musical matters in Alameda County, and of those in which Alameda County musicians are concerned.

* * *

The Treble Clef Society of the University of California is offering to the public, this evening, at the Civic Auditorium Opera House, a musical production by the students. "What's Next?" is the title of the comedy, built entirely to amuse, and at no place to point a moral. Twice a year the club adds to the gayety of life in this fashion, and quite frequently fine voices are discovered to the world. Some of those appearing this evening are: Miss Nellie Walker, Miss Camille Purdy and O. H. Caldwell. These three have made several successful appearances in college productions.

* * *

A group of radio-telephony enthusiasts at the University have established a wireless station on the roof of the South Hall, and are making experiments towards the transmission of music from San Francisco. This will be watched with interest by others than those directly concerned.

* * *

The second concert of the twenty-fourth season of the Oakland Orpheus Club, Edwin Dunbar Crandall, director is scheduled for Tuesday evening, the 24th, at the Civic Auditorium Opera House. A remarkably fine program has been prepared. The opera house has already proven its adequacy in every respect for the concerts of this club. The associate membership is larger than ever and the interest in the concerts increases year by year.

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GORDON BRETLAND AT THE TIVOLI.

Skillful Concert Organist Contributes Greatly Toward the Thorough Enjoyment of the Audiences.

Since the leading moving picture theatres have introduced music of a higher character, they have incidentally raised the standard of their amusement, and have created an atmosphere which is gradually aiding in the bigger support of musical entertainments of the more serious nature. From the electric piano to the concert pipe organ is a far step, sufficiently for to demand improvement in the orchestras. At the present time, moving picture theatres that possess fine concert organs also engage orchestras comprised of musicians of the most efficient type.

ADOLF GREGORY
One of the Leading Pedagogues on the Pacific Coast and Director of the Oakland Conservatory of Music

A striking example in this direction is the Tivoli Opera House, where, under the proprietorship of Turner and Dahnken, the excellent moving picture productions are enhanced by selections from a delightful concert pipe organ purchased from the American Photo Player Co. and played by Gordon Bretland, a concert organist of enviable reputation. Mr. Bretland gave a series of excellent organ recitals during the Panama-Pacific International Exposition which created a lasting impression. His manner of interpreting programs of a representative musical character adds importance to the performance, while it does not mar any of the realistic effects necessary to punctuate the dramatic episodes of any story to which it may be the accompaniment. The organ played by Mr. Bretland is particularly adequate for his artistic purposes. The various "traps" are in harmony with the most refined musical effects and include harp, piano, chimes, cymbals, bass drums, and in fact any effect likely to be required, and yet there is nothing to offend the musical ear.

Mr. Bretland justly impresses his audiences with the skill of his performance.

MISS MARY ALVERTA MORSE
One of the Best Known of California's Concert Sopranos and a Vocal Instructor of the Highest Rank

His predecessor, by reason of an uncalled for passion for noisy demonstrations, almost made one regret the presence of an instrument like an organ, but Mr. Bretland's refining hand has entirely dispelled the unfavorable impression one might have had, and in fact he proves that the organ is an unusually adequate instrument, and the one he plays, particularly so. Many people visit the moving picture theatre because of the mental rest it gives them, and music of a refined nature only adds to the comfort one experiences. If you want to spend an evening of unalloyed delight, go to the Tivoli Opera House and see the artistic and well constructed moving pictures and admire Mr. Bretland's musicianly interpretation of a decidedly meritorious musical program.

GEORGE VON HAGEL'S SUCCESS.

Among the able cellists who of late have located in San Francisco, George von Hagel is deserving of special recognition. He was the first cellist of the Philharmonic Orchestra, and after a busy season in orchestral work and teaching he has resumed his studio work for the season at 635 Stockton street.

George von Hagel is widely and favorably known throughout the United States, Canada and Europe as solo 'cellist and orchestra conductor, having played in and conducted operas and symphony orchestras. He has been a member of the Wagner Festivals at Bayreuth, of the Moody-Manners and Carl Rosa Opera companies in England, the Lambardi Opera Company and the Boston Light Opera Company in the United States, the Royal Orchestra of the Grand Duke of Hesse, the Municipal Orchestra and Opera at Plauen, Germany, the St. Louis Symphon Orchestra, with Innes' Band as solo 'cellist at the A. Y. P. Exposition at Seattle in 1909. Mr. Von Hagel studied in Leipzig and Stuttgart under such men as Hans Richter, the noted conductor; Prof. Doppler and Julius Klengel.

ORPHEUM.

The Orpheum announces for next week a superb new bill. "The Bride Shop," which has been described as "The Merry Widow" of vaudeville, for it possesses all the ingredients which go to make a musical comedy popular, will be presented on a most elaborate and perfect scale. There are funny situations, pretty girls, graceful dances, haunting melodies, a capable company, which includes as its principal fun-maker Andrew Tombes, an original comedian whose humor is infectious. Claire Vincent, one of the most popular and successful of the younger leading women of the legitimate stage, will appear in "The Recital," a comedy of today, based on the double standard of marital relations. In the role of Claire Dawson, who tames a wayward husband, Miss Vincent is provided with a most congenial role. She is supported by Frank H. Gardner and Walter Ross.

Ernest R. Ball, composer of "Mother Machree," "Love Me and the World is Mine," "In the Garden of My Heart," "Till the Sands of the Desert Grow Cold," "A Little Bit of Heaven," and many other great song hits, will offer a singing pianologue in which he uses nothing but his own compositions. Maud Lampert, the charming musical comedy favorite, who as prima donna has been successfully associated with Eddie Foy in "Over the River," and who made a great and distinct hit in two of the most important Winter Garden productions, will present an offering which will consist of several of her greatest song hits.

The Geralds, a man and woman who costume as itinerant gypsy minstrels, are remarkable musicians who excel on the violin and cello and are simply marvelous as mandolin players.

WISMER-HUGHES SONATA RECITAL.

The second of these concerts will be given at the same place on Thursday evening, November 2d. The Sonata by Brahms and Enrico Bossi will be played, and Mr. Wismer will play a group of modern violin soli.

ALCAZAR.

Beginning next Monday night the Alcazar Theatre will present "The Cub," a strikingly new comedy that is different from anything that has been produced at Belasco and Mayer's popular playhouse in many months. It was originally used as a starring vehicle by Douglas Fairbanks at the Comedy Theatre in New York and for an entire seasoon was a tremendous hit. The principal roles will be played by Eva Lang and John Halliday. The latter will have the part created by Fairbanks, while Miss Lang will portray Alice Bentley, a pretty "schoolmarm."

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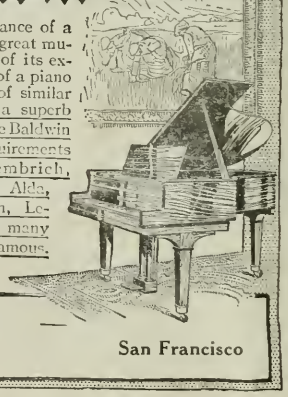

310 Sutter Street San Francisco

HAROLD PARISH WILLIAMS SUCCESS.

Ambitious and Talented Young Vocalist Proves That Predictions of Schumann-Heink and Many Friends Were Justified.

While a senior in the University of California, Mr. Williams was advised by Madame Schumann-Heink to devote his entire time and attention to developing his art, making the concert platform his life work. The wisdom of this advice has been proved by the marked success of his concerts. Mr. Williams' repertoire includes German, French, Italian and English songs, both the classic and modern schools, his enunciation in the various languages being clear and concise . Alfred Metzger, in the Pacific Coast Musical Review, says: "He expresses himself in a manner that reveals every particle of emotionalism, romanticism and dramatic spirit in a composition."

Mr. Williams made a transcontinental tour in 1911, as soloist, with the University of California Glee Club. Wherever he sang he was enthusiastically received. He has appeared before the leading clubs of California, including the San Francisco Musical Club, the Pacific Coast Musical Society, etc. He sang with such success on October 31, 1915, at Festival Hall, P. P. I. E., as soloist of the Symphony Orchestra, under the baton of Max Bendix, that he was re-engaged to sing on the last Sunday of the Fair, November 28, 1915, in three oratorios, with Madame de Vilmar of London, the Loring Club, a chorus of 300 and the Symphony Orchestra. Redfern Mason said of this in the Examiner the following day: "Harold Parish Williams, the other soloist, did admirable work. The last time I heard him he impressed me as all but successful. Yesterday he was entirely so." Mr. Williams also appeared with the San Francisco People's Orchestra, under the baton of Giulio Minetti, on May 14, 1916, in the Civic Auditorium.

Mr. Williams won his way to the hearts of his audience by the sincerity and clear enunciation of his songs.—San Francisco Call and Post.

The two arias from La Boheme and Faust, Brahm's Wie bist du meine Königin, which were exquisitely sung, showed the ability of a true artist.—The Bulletin, San Francisco.

Gifted with a voice of most pleasing quality, Mr. Williams possesses that temperament which, for want of a better word, is known as "artistic." That quality more than often allows Williams to be in full sympathy with the composer.—Walter Anthony, in the San Francisco Chronicle.

Mr. Williams began with an aria from Mehul's opera, "Ariodani," and immediately won favor by the purity and fluid quality of his tone. He has a good concert manner; he is confident without arrogance, modest without bashfulness.—Redfern Mason, in the San Francisco Examiner.

Mr. Williams seems to have plenty of musical sincerity, and above all of poetic instinct, which manifests itself in a softening of his voice which is very pleasing. His program was an ideal concert selection, and the refinement of the compositions represented on the same, matched well with the refinement of the interpretations of the vocalist.—Alfred Metzger, in the Pacific Coast Musical Review.

Herman Martonne, after several months absence in the East has returned to resume his position as assistant concert master of the San Francisco Symphony Orchestra under the direction of Alfred Hertz. Mr. Martonne was kept very busy playing with leading symphony orchestras in the East, but he is glad to be back with us again. He is preparing sonata programs which he will play with Frederic Mauer, the efficient pianist, during

MRS. EVELYN SRESOVITCH WARE
A Competent Pianist and Teacher Who is Prominent in the Councils of the California Music Teachers' Association

THE MUSIC CLUBS OF CALIFORNIA.

(Continued from Page 9, Col. 3)

Camille Saint-Saens said of this work: "I note from your composition that you know your art very well and that you are a serious composer.—Your drawing has been the admiration of all those who have seen it in Paris. With my best compliments."

HENRY GROBE'S INTERESTING PUBLICATIONS.

There is nothing so gratifying and relieving than to visit the sheet music department of a music store and find just what you are looking for. Mr. Grobe is one of the very rare music dealers on the Pacific Coast who makes a point of keeping the most representative music of both the old and modern school in stock. This is particularly useful during the visits of distinguished artists and during the course of the symphony season.

Now Mr. Grobe has given the Pacific Coast Musical Review the following interesting lists of books published on the various phases of music. In addition to playing music, it is important that a student should KNOW something about the works and their composers, and the following list will no doubt contain much information which music lovers desire to be informed on:

Works Pertaining to Piano and Pianists—The Pianoforte and its Music, Henry Edward Krehbiel; Piano Tuning, Regulating and Repairing, J. Cree Fischer; The Pedals of the Pianoforte, Hans Schmitt; A Practical Piano Tuner, Chas. Moscow; Some Practical Things in Piano Playing, Arthur Foote; Stories of Standard Teaching pieces for the Pianoforte, Edward B. Perry; Talks with Piano Teachers, Emma Wilkins Gutmann; Well Known Piano Solos—How to Play Them, Chas. W. Wilkinson; The Aesthetics of Pianoforte Playing, Adolph Kullak; Beethoven's Piano Playing, Franz Kullak; Beethoven's Pianoforte Works, Translated from Adolf Bernhard Marx; J. F. Burrowe's Pianoforte Primer, Revised and Edited by S. Austin Pearce; The Construction, Tuning and Care of the Pianoforte, Edward G. Morton; Descriptive Analyses of Piano Works, Edward Baxter Perry; The Essentials of Pianoforte Playing, Clayton Johns; Great Pianists on Piano Playing, James F. Cooke; The Interpretation of Piano Music, Mary Venable; The Mechanics of Piano Technique, Ethelbert W. Grabill; Natural Laws in Piano Technique, Mary Wood Chase; A Neglected Sense in Piano Playing, Daniel Gregory Mason; Palmer's Piano Primer, H. R. Pelmer; Pianist's Handbook, Pt. 1, Franklin Peterson; Piano and Song, Translated from Friedrich Wieck; A Pedal Method for the Piano, Albert F. Venino; The Piano Teacher's Manual, Sigmund Herzog and Albert Von Doenhoff.

ERNST WILHELMY
The Successful Exponent of Declamatory Art Who Will Present Schumann's Manfred at Century Club Hall on Friday Evening, November 3d

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SHAVITCH-DeGRASSI-BEM TRIO.

By Alfred Metzger

The first of a series of three chamber music concerts was given by the Shavitch-DeGrassi-Bem Trio at the Italian Room of the St. Francis Hotel on Wednesday evening, October 18th. The handsome auditorium was crowded to the doors with a select audience comprised principally of wealthy music patrons and prominent musical people. The character of the event could easily be judged by the representative audience in attendance. The Shavitch-DeGrassi-Bem Trio showed, if anything, marked progress over last year.

The Saint-Saens Trio was played with verve and vitality, and at the same time showed a certain element of cohesion and uniformity of phrasing among the players. The various movements were rendered according to their relative artistic values. The fast and effervescent parts being brought out with precision of attack and unanimiy of interpretation, and the slow movements were rendered with emotional color.

A most charming innovation or rather a feature rare among local trio concerts was the Beethoven clarinet Trio Op. 11. From the opus number it will be seen that this is one of Beethoven earliest works, and for this reason exceptionally graceful and let us say simple in construction. The assisting artist was Nicolas Oeconomacus, who played with the tone quality, musicianly skill and technical ease of the born artist. He obtained a tone so greatly like unto a string quality that his work blended exquisitely with the cello. We have never heard clarinet playing that surpassed that of Mr. Oeconomacus, and at present we can not quite recall anyone who gave us a Beethoven Sonata with that tenderness and grace as displayed by this skillful musician. It is gratifying to know that Mr. Oeconomacus has become a member of our musical colony.

The program closed with Ravel Trio, presented for the first time here, and as far as the writer is concerned it need never be played again. All around us we heard exclamations of delight from the mouths of entranced listeners. 'Was'nt it wonderful," "Istn't it beautiful!" "Simply marvelous!" Such were some of the expressions we heard. In the meantime we listened to notes written as near the violin bridge as it is possible, intervals of the most outlandish proportions, harmonies of the craziest intricacies imaginable, technical difficulties that had no musical sense, and theoretical tight-rope performances that one had to watch with awe, and we actually didn't dream when we heard people say such things were beautiful. We are afraid our taste is old-fashioned as some of our friends tell us Well, let it go at that. We would rather be old-fashioned than new-fangled.

We enjoyed the pianistry of Mr. Shavitch on this occasion. He played chamber music in a manner that convinced everyone that the piano was there to be played, and played so that you could hear it, without drowning out the other instruments. His touch, technic and phrasing were according to our taste, and he was always sure of himself and proved a solid background for the strings. Signor de Grassi never played better. His tone was clear and pure and his interpretation intelligent and musical. Stanislas Bem with his rich, pliant tone, his decidedly impressive emotional reading and his uniformity of attack added greatly to the enjoyment of the evening. Mr. Bem gains friends and admirers every time he plays in public, and on this occasion he added considerably to his already enviable reputation.

MME. JOHANNA KRISTOFFY
The Distinguished Prima Donna Soprano Who Will Appear in a Number of Concerts During the Current Music Season

---

Effa Ellis Perfield of Chicago has finished her classes in California for this season. Miss Joy Noble of San Francisco, Mrs. M. A. Meserve of Los Angeles and Mrs. Florence Schinkle Gray, with her assistant Mrs. Bowles in San Diego, will carry on the normal work until Mrs. Perfield returns next season. "The Perfields" are delighted with California and plan to spend all of next fall and winter here. Their work is growing very rapidly and it keeps them busy holding pedagogical examinations in the large centers all over the United States.

Emmet Pendelton, the industrious and able pianist of Red Bluff, Cal., has been very busy during the summer studying some of the bigger compositions of Bach. He has also just finished a Sonata in B flat major for piano. This was unquestionably a very big undertaking for him. The sonata is of course in four movements and is written in five-four time. Mr. Pendelton has also written musical settings to some of George Sterling's poems, as well as those by Ina Coolbrith.

EMMET PENDLETON

PIANIST

Red Bluff, California

NOTRE DAME COLLEGE OF MUSIC ACTIVITY.

Famous San Jose Musical Educational Institution Begins Season Auspiciously and Gives Interesting Opening Recital

The season at the Notre Dame College of Music began splendidly, many students being enrolled on the opening day. Indeed this season of 1916-1917 gives promise of even greater results than the many preceding years, and the College is looking forward to many delightful hours spent in listening to gifted and well-trained students as well as a number of distinguished visiting artists. The faculty of the College is an exceptionally able one, and improvements are constantly being made. The vocal department has taken particularly fine steps toward greater ambitions. The mode of study and the thorough training given the students are making this institution one of the best equipped in the country, and since results are the best tests of efficiency, the occasional students' recitals and commencement exercises where able artist-students give excellent accounts of themselves speak louder than words of the great work accomplished by the good Sisters.

The opening recital this year by a visiting artist was given by the distinguished artist, Mme. Davis, and the following account from the San Jose Mercury-Herald tells of the impression made on the audience:

Notre Dame College is a true home of the harp, as those who have heard the fine performances at commencement and other times well know, and it is therefore not surprising that Madame Annie Louise David, the great harpist should find herself giving one of her earliest recitals on this coast to the students there. The Sisters were fortunate in having so illustrious an artist to open their recital season yesterday afternoon and it was soon evident that Mme. David was about to demonstrate the possibilities of the instrument in a way that few, if any, among her audience had ever thought of.

MRS. C. F. FLETTER

A Most Successful Californian Concert, Church and Oratorio Soprano and Vocal Teacher

The chaste and mellow, yet placid and monotonous tones that are wont to confine the harp within very narrow limits of expression, gave way under Mme. David's graceful touch to something at once more varied and more robust.

She did not, according to time-honored formula, announce her theme and then skirmish off into the stereotyped rigmarole of arpeggios, culminating in a few scratchy notes up in the top corner. Her high notes had the fullness and brilliance of a well voiced choir organ, while her middle register suggested the resonance of the great diapasons We found that the harp had power to thrill in a way that no John Thomas, Apthomas or other noted Welsh bard ever discovered—that it could command attention rather than beg for it. For the fiery Spanish dance, the irresponsible antics of the clown, the smoothness of diatonic scales were all proved to be within its scope.

Much of the most effective work on the program came from the fertile genius of Hasselmans, the harpists' Chopin, who exploited the instrument in many striking ways. His "Romance" was conventional and overladen with chords, but his "Les Follets" was a most attractive little caprice; all the boisterous fun of the jesters was told in lively and ingenious tocatta movement, and then, "To An Aeolian Harp" was full of interest, whether in the fine resonant chords, which the artist brought out with wonderful power, or in the rolling waves of sparkling notes, studded with clear, bell-like harmonic notes. The fairy-like spinning wheel song of Zabel's "Marguerite en Rouet" was another of those rapid pieces which Mme. David executes with such brilliance, and yet another was Tedeschi's "Pattuglia Spanuola," played with all the gusto and verve of the Spanish idiom, surely a strange language for a harp to talk, yet wonderfully effective The naivete and charm of Debussy were delicately rendered in the brief "La Fille aux Cheveux de Lin."

Margaret Hoberg's "Polonaise," written especially for the artist, is a clever work, though somewhat conventional, and it would make more appeal were the rhythm less broken in upon by so much arpeggio impedimenta, which Mme. David has taught us to regard as old-fashioned. Two other pieces deserve mention. The artist's arrangement of Harriet Ware's "Song of the Sea" is a piece of realistic work which shows the harp in yet another field. The sombre, almost weird notes of the solo talked like an other-worldly voice amidst the beautiful undulations of the accompaniment. It is a clever piece of work. The little air whose history lies in a dream that Mme. David related in her charming way, appealed to everyone, and the "Sixteenth Century Musical Box," another encore, has an irresistible grace that the students thoroughly enjoyed.

Mme. David brought no accompanist, neither were there songs or readings to vary the program—there was no need for them. The artist's faith in the immense possibilities of her instrument may best be judged from the fact that after attaining front rank as a pianist under the tuition of Arthur Foote, MacDowell and others, she gave it up to make a thorough study of the harp and what it can do. At the close of the recital, Mme. David went around the Conservatory and listened to the students perform. She was particularly pleased with Marguerite King's harp playing and also that of Marguerite Mathu, and said they would both develop into exceptional players. She was also very complimentary to Yvonne Mitchell, whose rendering of "After Sunset" on the violin to Margeurite King's accompaniment on the harp was remarkably good.

The following program was rendered in the recital: Romance (Hasselmans), Pattuglia Spagnuola (Tedeschi); Dances—Menet (Beethoven), Gavotte (Godard), (Arranged for harp by A. L. David), Polonaise (Margaret Hoberg), (Written for Mme. David); "La fille aux cheveux de lin" (Debussy), Song of the Sea (Harriet Ware), (Arranged for harp by Mme. David); Meditation (from Thais) (Massenet), Fantasie (Thomas); "Marguerite au Ronet" (Zabel), "To An Aeolian Harp" (Hasselmans), Les Follets (Hasselmans).

Mme.

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FANNING "HAPPENED TO BECOME A SINGER."

The Columbus Citizen of Saturday, August 20, 1916, Prints an Interesting Account of Cecil Fanning's First Experiences.

Although the old saw that "a prophet is not without honor save in his own country" does not apply in the case of Cecil Fanning, the baritone, yet in Columbus, where he was born and educated, the public is better acquainted with Fanning, the man, than with Fanning, the artist. While his townsfolk have been generous in bestowing their patronage and praise upon his occasional recitals here, most of them are apt to remember him as the "budding singer with a great future" and to forget that by this time he has "blossomed." They forget, for instance, that he is now rated among the great concert singers of the day. They do not know that he has refused numerous offers to sing in opera, at the Metropolitan and elsewhere; that his fame is as widespread in the European musical centers as in America; that his poems have been published and widely sold, and that many of them have been set to music by leading composers and sung by the great songbirds of the earth.

He explained, in an interview at the home of his mother in Franklin Avenue, where he has been spending the summer, why he has never gone into opera. "Because," he says, "there is small place in opera for the baritone. He is usually cast for the part of the irate father who flies into a towering rage because his daughter has been led astray by the tenor. I'll go into opera when I grow into such parts as baritones are expected to sing—when I'm 45 or so, perhaps."

Fanning is often asked how he happened to become a singer. "I always reply," he says, "that 'happen' is the word. From my earliest recollections I was determined to become an actor. By the time I was 16 I had memorized the roles of Romeo and Hamlet and knew by heart all the principal scenes from Shakespeare and Bulwar Lytton. At 17, when I began my vocal lessons, it was entirely with the desire to become an actor. But Fate decreed otherwise. I had been studying six months when I was offered a church position and this led to small concert engagements. And my ambition to become an actor? Well, I still have it. But what would life be worth, anyway, if we did not desire the unattainable?" Fanning figured anonymously in one of the articles of a series called "This Is the Life," running in the Saturday Evening Post. The stories are the experiences of a former social secretary of the late Mrs. Stuyvesant Fish's—known in the article as Mrs. Cuttle.

The article in which Fanning figured tells how at one of Mrs. Fish's famous dinners an Irish operetta was given which stilled the wagging tongues of the smart set for a solid half-hour—an unusual tribute from the Four Hundred. The operetta was Fanning's, and he was the principal singer. "Some of the singers from the opera, Mrs. Fish told me," Fanning said in speaking of this article, "had been so outraged by the ceaseless chatter of the guests that they had quit in the middle of a song and left. She asked me what I would do in such a case. 'I'd keep on singing,' I replied, 'and think only of the big fee I am getting.'

"After the musicale Mrs. Fish came to me in a very genial frame of mind and told me that her guests had never been so quiet during singing before. 'If you'll come into this den I will pour you some champagne with my own hands,' she said. I replied that I was singing five times that week and could drink nothing. 'What,' she exclaimed, 'go a whole week without campagne!' I answered that, inasmuch as I had gone nearly all my life without it, I guessed one more week wouldn't make any great difference."

Fanning's only appearance this season, so far as he knows, will be a recital at the new Hotel Deshler on October 20 under the auspices of the Charity Guild. He leaves Columbus in September. In January and February he will give several recitals in New York. Meanwhile he is putting in a full eight-hour day preparing his programs, writing poems and taking care of a large correspondence. And he's getting no extra pay for overtime, either.

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Jack Edward Hillman, the successful young California baritone, has proved to be thoroughly acceptable to the musical public wherever he has appeared in this State. He filled a great many engagements during the past season, and this season he has already sung repeatedly before prominent music clubs. His artistic resources are such that in nearly every instance he has been re-engaged, and his tour this season consists largely of engagements resulting from his appearances last year. The following press comments speak for themselves:

Let nobody say that the San Francisco musician is without honor in his own city. Jack Edward Hillman gave a recital last night at the St. Francis and the hall was crowded. He is widely known here for the excellence of his work. Hillman has spent a number of years in study in the East and has developed a baritone voice of exceptional quality and purity of tone. He has sentiment and he puts his soul into his singing. * * * His solos were well rounded and beautifully phrased. He was at his best in the songs of France and Germany.—S. F. Examiner.

Possessing a sympathetic baritone voice he is pleasing in address and gave his list of songs with ease and intelligent grasp. * * * Dramatic force was evident in his singing of Leoncavallo's "Zaza" aria and his intonations through the lighter works showed that he put interest and feeling into his studies. A soft ballad allowed him to offer his pianissimos with skill. Possibly the best thing he did was Händel's "Where'er You Walk," the oratorical style suiting his natural delivery.—S. F. Chronicle.

As assisting artist, Tina Lerner was fortunate in her choice of Jack Edward Hillman. He pleased greatly in his several offerings and was recalled and encored repeatedly. While there are many baritones with greater reputations than Hillman, there are few as pleasing.—Marysville Appeal.

As assisting artist to Mrs. Beach appeared Jack Hillman, whose rich baritone voice and his capacity for dramatic climax were happily employed in her inspiring compositions. He was enthusiastically received, being obliged to respond to many encores.—Riverside Enterprise.

LEOPOLD GODOWSKY
Master of Pianists, Who Appears at Scottish Rite Hall on Sunday Afternoons, October 29, and November 5 and Thursday Evening, November 2

Mr. Hillman is possessed of many elements which will make for his success in concert and oratorio. His voice is fully adequate and of pleasing quality and he brings much intelligence and dramatic understanding to his singing. We shall watch Mr. Hillman's career with much interest.—Musical Courier, New York.

The occasion at the Hotel Astor marked the New York debut of Mr. Hillman, who disclosed a voice rich in quality and expression and employed with a high degree of skill. * * * It is a voice of rare beauty and great promise.—Musical America, New York.

McCOY'S CUMULATIVE HARMONY.

Ginn and Company, of Boston, Chicago, New York and London, recently published a work entitled "Cumulative Harmony," and written by W. J. McCoy of this city. It is a publication that will unquestionably meet with an enthusiastic reception among students of harmony for it presents something which has long been needed. Those of us who have studied harmony in the past know what difficulties are placed in our way by the old books. We are told to memorize certain laws without being given any reason for their existence. This has made harmony study exceedingly difficult and tedious. Now comes Mr. McCoy, and by means of his "cumulative" harmony he tells us in an entertaining and progressive mode of procedure the whys and wherefores of problems which need, and always did need, a more explicit presentation.

Mr. McCoy not only makes us understand the laws of harmony, but he interests us by giving us an inducement to study, for he tells us how we can do a little composing of our own by following his suggestions, and here he rivets our attention, arrests our interest and arouses our ambitions. We have not yet read all there is to read in Mr. McCoy's book, but we have seen enough to conscientiously recommend it to our readers. It is the most useful work of its kind we ever came across. We shall come back to this review in future issues of this paper, after we have studied it more thoroughly.

The book is meeting with brilliant success throughout the country. The leading composers and musicians of the country heartily endorse it, among them even men who themselves have published works of this kind. N. Clifford Page, prominent authority on theory, harmony and composition, and for many years head of the publishing department of Oliver Ditson & Co., and subsequently of Burgart & Co., said of this book:

"Your system develops imagination, and harmony and melody go hand in hand; with such a common sense method, students with melodic gifts will be able to readily harmonize, and those with leaning toward combination of notes in harmony may readily learn to evolve real melodies.* * * It deserves the heartiest recognition, and when once understood, I have no hesitation in saying that Cumulative Harmony will displace all other methods in the estimation of musicians and students."

CLARENCE EDDY'S ORGAN RECITALS.

The series of organ recital now being in progress at the First Presbyterian Church, Oakland, and given by Clarence Eddy, the foremost of all American organists, is being thoroughly enjoyed by all music lovers. The great organist is careful in choosing his programs and interprets them in a manner that never fails to arouse the enthusiasm of his auditors. Mr. Eddy's interpretations are decidedly unique and artistic. They not only impress one because of their musicianly renditions, but also because of the effective manner in which Mr. Eddy reaches your mind and rivets upon it the most charming phases of the work. No wonder that the church is crowded on these occasions.

Mr Eddy is also careful in the selection of his soloists. At the third recital Miss Alice Davies delighted the hearers with her violin solos, and at the fourth recital, which will take place on Thursday evening, November 2d. Harald Pracht, the well known bass baritone, will be the assisting artist. The program of the third recital which took place on Thursday evening, October 19th, was as follows: Prelude and Fugue in E flat (Johann Sebastian Bach); (a) Rondo, Soeur Monique (Francois Couperin), (b) Prelude in D minor (Louis Nicolas Clerambaut), (Both arranged by Alexandre Guilmant), Mr. Clarence Eddy; Deep River, Op. 59 (S. Coleridge-Taylor), (An American Negro Melody transcribed by the famous violinist, Maud Powell), Miss Alice Davies; Theme, Variations and Finale (Ludwig Thiele), Clarence Eddy; Liebestod (Love-Death) (Richard Wagner), Mr. Clarence Eddy; Indian Lament (Dvorak-Kreisler), Miss Alice Davies; From the Southland (new (Harvey B. Gaul), "Exsultemus" (new) (Ralph Kinder), Mr. Clarence Eddy.

Any good teacher will tell you it is worth a dozen lessons to hear the three

GODOWSKY

PROGRAMS

Sunday Afternoons, Oct. 29 and Nov. 5

Thursday Evening, Nov. 2

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Next Thursday evening, November 2, the following program will be presented: Prelude and Fugue on Bach (Franz Liszt), Canzone (King Hall), Mr. Clarence Eddy; Aria, "It is Enough" (Elijah) (Mendelssohn), Mr. Harald Pracht; Fourth Sonata, Op. 44 (Rene L. Becker), Mr. Clarence Eddy; Autumn (James Lyon), Pastorale, Op. 26 (Alexander Guilmant), Mr. Clarence Eddy; (a) "Pilgrims' Song" (Tschaikowsky), (b) "Don Juan's Serenade" (Tschaikowsky), Mr. Harald Pracht; (a) In the Garden (new) (Hugo Goodwin), (b) "March of the Toys" (new) (Oscar E. Schmidt), (Dedicated to Clarence Eddy), Epithalamium (R. Huntington Woodman), Mr. Clarence Eddy.

Notice—The next Recital will take place on Thursday evening, November 16th, when Mr. Eddy will be assisted by Miss Eunice Gilman, soprano.

THE BERINGER MUSICAL CLUB.

Members of the Beringer Musical Club, under the direction of Professor and Madame Joseph Beringer, gave their thirty-sixth piano and vocal recital on Thursday evening, October 19th, at Century Club Hall, corner Franklin and Sutter streets. An attractive program, including compositions played for the first time in San Francisco, was presented. Miss Vernita Pellow, who was elected an active member of the club, made her first appearance on this occasion. Miss Zdenka Buben, who has been appointed the official accompanist of the club, acted in that capacity. The program, which was delightfully interpreted, was as follows: Danse Macabre (Saint-Saens), (for two pianos), Miss Charlotte Ibscher and Miss Zdenka Buben; Piano—(a) Nocturne, D flat major (Kuerstelner), (b) Menuet-Fantasie (J. Orth) Miss Vernita Pellow; Vocal—(a) La Vivetta (Marchesi) (b) A Child's Prayer (Harold), (c) Niemand hat's gesehen (Loewe), Miss Flora Flynn; Piano—(a) Canzonetta del Salvator Rosa (Liszt), (b) Spring Song (Dvorak), Miss Emily Muller; Vocal—(a) Musetta's Valse Song from La Boheme (Puccini), (b) Still wie die Nacht (Bohm), (c) The Lord is My Light (Allitsen), Miss Monica Heffernan; Piano—(a) Sonate, G minor, Op. 22 (Schumann), (First movement), (b) Prelude, G minor Op. 23 (Rachmaninoff), Helen McKinlay; Piano—(a) Etude, Op. 25, No. 5 (Chopin), (b) La Filense (Rhenebaton), Miss Louise Cameron; Vocal—(a) "Esser mesto," from Martha (Flotow), (b) When the Heather Blooms (Jos. Beringer), (c) The Lost Chord (Sullivan) Miss Genevieve Holmberg; Piano—(a) On Silent Woodland Path (Rich. Strauss), (b) En Autumne (N. Nicolaieff), (c) Des Gouttes de Rosee (Jos. Beringer), Miss Charlotte Ibscher; Vocal—(a) "Lieti Signor," from Les Hugnenots (Meyerbeer), (b) I Hid My Love (d'Hardelot), Miss Irene de Martini.

RUEGGER-BIER JOINT CONCERT.

By Alfred Metzger.

Elsa Ruegger, cellist, and Allan Bier, pianist, gave the first of several joint concerts at the Palace Ballroom on Thursday evening, October 19th, in the presence of a large audience comprised essentially of some of the most intelligent element among our musical public. The excellent display of artistry by both concert givers was ample justification for fine showing made by our musical public. The program included Sonata (Händel), Sonata op. 19 (Rachmaninoff) and Sonata (Debussy).

The artists brought out the musical value of the three compositions in a manner that gave one a correct idea of their significance. The Händel work showed the delicacy of the old school with its adherance to melodic requirements. The Rachmaninoff sonata was representative of the transition period between the old school and the ultra modern school and while it exhibited some anti-climacteric tendencies, it nevertheless contained the essence of solid musical invention and the richness of correct and easily identified harmonic construction. It also was not lacking in the element of melodic conception. The Debussy number, while it began in a manner that made one sit up and take notice because of the rather conventional treatment which unexpectedly confronted one in an ultra modern work, continued and finished with that skip-and-jump mode of musical thinking which has taken such a hold among modern writers. It simply affects our risibles, and we can not help it. It is to laugh!

Elsa Ruegger showed herself to be the refined artist for which we have known her ever so long. She plays legitimately, draws a tone of singular beauty and charm, phrases with admirable intellectuality and gives every particle of energy and thinking power of which she is capable. When you hear Miss Ruegger interpret a classical work, you know exactly how it should be played. Allan Bier was an excellent companion artist to Miss Ruegger. He kept the piano within the tone power of ensemble work, neither becoming too prominent nor too subordinate, and was in mental accord with the refining atmosphere created by the cellist. He played with authority and assurance, phrased with artistry and elegance, and proved technically, notwithstanding some of the almost unsurmountable obstacles encountered in the works, absolutely competent to cope with the situation. He deserves to be congratulated. We trust that Miss Ruegger and Mr. Bier were sufficiently encouraged to give us more of these delightful concerts.

THE MINETTI QUARTET'S SEASON 1916-1917

The Minetti Quartet, Giulio Minetti, founder and director as well as first violin, will give a series of three concerts in San Francisco, Oakland and Berkeley this season. This is the oldest chamber music organization on the Pacific Coast and is enjoying well merited success throughout the great West. Mr. Minetti has for years perfected himself in the study and interpretation of the finest classics and his programs contain both the well known old classics and the new school of modern ensemble literature. This year he has compiled specially interesting programs and those who are fortunate enough to attend these subscription concerts will have every reason to feel gratified with the result.

The first concert will take place at the residence of Mrs. I. W. Hellman of this city on Monday afternoon November 6th, 3:30 o'clock; the second of the series will take place at the residence of J. D. Grant of this city on Monday afternoon, November 20th; the third will be given at the residence of Mrs. G. C. Boardman on Monday afternoon, December 4th. The series in Oakland and Berkeley will be announced later.

Among the delightful artists residing here is Mary Bernhofer who scored such a decided triumph with the American Opera Company at the Oakland Municipal Opera House a few months ago. At that time she has just returned from European operatic activities, and by this time she has found great favor among the musical circles of San Francisco and the Bay cities. Of special interest is her unusually sympathetic colorature soprano voice which is warm and pleasing in all registers. Her technic, too, is excellent. She is considered the best exponent among the younger artists of the famous Orgeni method. The coming season promises to be busy one and she has prepared new concert programs for the same.

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TRINITY QUARTET.

After considerable urging by musicians and friends, the Solo Quartet of Trinity Choir of San Francisco has decided to enter the secular concert field.

The work of this choir and its soloists in oratorio and cantata is so well known that it is not here necessary to further set forth the high standard of perfection that has been attained.

Complete programs for recitals will be furnished and a series of cycles and works never before presented on the Coast have been prepared.. Oratorio engagements are especially invited.

The personnel of the Quartet is as follows: Mrs. John D. Gish, soprano (better known under her former name, Millie Flynn); Mrs. Eva Gruninger Atkinson, contralto; Easton Kent, tenor, and Harald Pracht, bass-baritone. Communications may be addressed to Harald Pracht, Kohler & Chase Building, San Francisco, Cal. Phone Kearny 5454.

MISS MARY CARRICK'S PIANISTIC ACTIVITY.

Ambitious and Exceptionally Gifted Young California Pianist Continues to Arouse Enthusiasm Whenever She Appears in Public.

In reading of the careers of European artists and of their great achievements in the concert field we are apt to lose sight of the fact that our native and local artists are also capable of doing big things in the art world.

An artist who has justified this statement is Miss Mary Carrick, the pianist. The record of her work at home and abroad is worthy of the serious attention of the musical clubs of the State, for there are few pianists, even among visiting artists who have presented such interesting and instructive programs as she has.

Her repertoire is an extensive one, embracing the greatest works written for the piano. She has at all times measured up to the highest standard of excellence and the mere announcement of her appearance is sufficient guarantee of an unusual musical treat. She also devotes considerable time to her studio work and is looking forward to a busy season.

Following are a few extracts from recent appearances:

It was simply delightful to listen to her play and watch her blend musical and technical ideas and interpret phrases with poetic insight. Indeed I must accede to Miss Carrick the fact that she is one of the most brilliant executants ever presented upon a local stage. (Musical Review.)

Miss Carrick delineated her versatility on this occa-

MISS MARY CARRICK
A Young California Pianist Who Rivals Many Visiting Artists

sion but the bright and shining number was the Etudes Symphoniques by Schumann. (Dramatic Review.)

She offered her hearers a treat in two rarely heard Chopin compositions, the Allegro de Concert and the Barcarolle. Miss Carrick plays a beautiful and colorful Chopin to judge by these two examples. As a conclusion she played the Schulz-Evler Arabesques on the Blue Danube Waltzes.

How exquisitely the young pianist traced these shifting, shimmering silver patterned arabesques! (Town Talk).

Miss Carrick possesses the knack to thrill by reason of her wonderful display of technical brilliancy and smoothness apparent in every one of her performances. Rippling chromatic scales, and runs glided from her finger tips with brooklike smoothness. Delicate pianissimo phrases caressed the ear with delightful velvet quality. (Musical Review.)

Another difficult and well executed number on Miss Carrick's program was Brahm's Variations on a theme of Paganni. Very few pianists attempt this number. The Overture from "Tannhäuser" was effectively rendered, in fact, one of the best numbers of the intertaining program. (Examiner).

In the program presented on this occasion, Miss Mary Carrick gave a piano recital to tax the endurance and capacity of any of the world players. She gave the historical Hexameron with a prodigious power and interpretation, unfolding the intricate beauties with fine intelligence. Her powers are most unusual. (Chronicle).

EASTON KENT, Tenor — MRS. T. D. GISH, Soprano — MRS. EVA G. ATKINSON, Contralto — HARALD PRACHT, Bass-Baritone

FIRST CONGREGATIONAL CHURCH CHOIR.

The chorus choir of the First Congregational Church is not much more than a year old, but has already taken it's place as one of the prominent musical organizations of San Francisco. Great care has been exercised that only the best of church music shall be presented and that only after thoroughly adequate preparation. Last Christmas, Saint-Saens "Christmas Oratorio" was given and among the other composers well represented in the choir library are Dvorak, Max Bruch, Coleridge Tayor, Tschaikowsky, Beethoven, Chadwick, Stevenson, Schubert and Mozart. A feature of the choir is the fact that it is made up almost exclusively of young voices and although the lack of experience necessitates more time spent in rehearsals, the resulting beauty of tone quality is ample compensation. In addition to the regular rehearsals and services there is is a sight reading class connected with the choir which meets Tuesday afternoons at 4:30 in Room 1004 of the Kohler & Chase Building. Young singers find this a valuable feature of membership in the choir.

The present personel is as follows: Henry L. Perry, Musical Director; Wilbur McColl, Organist; Samuel D. Mayer, Organist Emeritus. Soloists: Mrs. B. M. Stich, soprano; Mrs. Clarence Eddy, contralto; Edmund Jones, tenor; Henry L. Perry, bass. Sopranos: Mrs. W. E. Gearhart, Miss Lenore Cohrone, Miss Hazel Harvey, Miss Helen Hume, Miss Amy Warner, Miss Mildred Markle, Miss Helen McGee, Miss Florence Ouyon, Miss Hildegarde Ott, Miss Ramona Sagala, Miss Lora Toombs. Contraltos: Miss Hilda Bosse, Miss Marie de Muth, Miss Laura Meyer, Miss Isabella Rothmann, Miss Louise Snyder, Miss Barbara Robb, Miss Isabelle Wilkie. Tenors: R. H. Jenne, Roy MacCregor Neily. Basses: W. E. Gearhart, H. D. Kinnear, D. W. Lindsay.

THOMAS NUNAN CHATS ON "CHOPIN."

(Redfern Mason, in San Francisco Examiner)

Thomas Nunan, who calls himself a "pupil-in-law" of Chopin, talked on the life and works of the great Polish composer recently and Mr. and Mrs. Hugo Mansfeldt played. I was only able to be present for a few minutes and did not hear any of the music, but those who were more fortunate than I declare that Mr. Mansfeldt never played Chopin better. Mr. Nunan has a dry humor; he has a literary affinity with old Dean Swift, without any of the dean's bitterness, and he can extract material for merriment from the orthographic eccentricities of Chopin's name and that of his birthplace. Incidentally, he makes a keen thrust at folks who call pianist "peeanist," and when he comes to the analysis of Chopin's work he develops a healthy incredulity.

George Sand Mr. Nunan is inclined to defend. He has small sympathy with those who regard the novelist as the spider and Chopin as the fly. The B flat minor Nocturne Mr. Nunan, who, by the way, is a poet with a naturalistic bias tempered by a liking for exact science, likens to the music of one dreaming of the song of the spheres. Better than this formal description I like Mr. Nunan's verse which, though not intended to be applied to this particular composition, is not unbefitting it:

So still, one night, were the August skies
Came tenderly soft and low,
And the law of the rhythm and the melody there
Was the same that the mortals know.

The theme of the song was a human theme,
Though it came from the stars on high;
'Twas a song of love and I caught the gleam
Of Eurydice in the sky.

Here is a bit of humorous wisdom: "I suspect that Chopin did not know the meanings of some of his works as well as do Niecke and Huneker. Do not pay too much attention to any of these 'meanings.' Find your own. Hear with your own ears. The music of the ocean is one thing to romantic, happy strollers on the beach; it is quite another thing to the mother whose son has been drowned at sea."

On Thursday next the third of these lecture-recitals will be given. The subject will be Franz Liszt, whose pupil Hugo Mansfeldt was. The speaker will be Walter Anthony. Here is the program. The recital will be given at the St. Francis: Symphonic Poem, Les Preludes (two pianos), Mr. and Mrs. Hugo Mansfeldt; (a) Waldesrauschen (In the forest), (b) Consolation, D flat major, (c) Gnomenreigen (Dance of the Gnomes), (d) Rhapsodie Hongroise No. 10, Hugo Mansfeldt; Lecture on Liszt and his works, Walter Anthony; (a) Ballade B minor, (b) Rhapsodie Hongroise No. 12, Mrs. Hugo Mansfeldt; Concerto, E flat (two pianos), Mr. and Mrs. Hugo Mansfeldt.

HERBERT RILEY BEGINS A BUSY SEASON.

Well Known Cellist Fills Many Engagements and Proves His Ability by Being Constantly in Demand for Concerts and Recitals.

Herbert Riley, the well known 'cellist, started the concert season in Berkeley on September 16th, with a musical given by Mrs. G. H. Richardson, one of the most enthusiastic and prominent music lovers on the other side of the Bay. Kajetan Attl, the splendid Bohemian harpist shared with Mrs. McMurrey, Paul Steindorff and Mr. Riley the honors of this evening. Miss Carie Jones played Mr. Riley's accompaniments admirable. October 23d, Mr. Riley and Mr. Attl have been

HERBERT RILEY
The Well Known 'Cello Virtuoso Who is Kept Very Busy This Season

engaged by the Etude Club in Berkeley to give a private concert.

In San Francisco, Mr. Riley and Mr. Attl will give a joint concert during November in the St. Francis Hotel Ball Room. This concert promises to be a musical and social event. In a great number of inland cities on the Pacific Coast this coming season, Mr. Riley will again appear as soloist.

During his stay of nearly four years, Mr. Riley has been most successful in teaching a great number of talented students. Children of several prominent families showed exceptional talent. Mr. Riley's many appearances as soloist with the Symphonic Orchestra, the Chamber Music Recitals and as soloist in nearly every prominent Club and Music Society has brought him a long list of friends.

Mme. Laure de Vilmar, the distinguished operatic soprano and vocal teacher who spent over a year in San Francisco, is now associated with the Lyceum Institute of Fine Arts Conservatory in Lincoln, Nebraska, and is meeting with brilliant success.

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OVATION TO ALFRED HERTZ, FEATURE OF FIRST SYMPHONY CONCERTS

Thrilling Interpretation of the First Brahms Symphony is Signal for One of the Most Fervent Demonstrations of Respect and Admiration Ever Witnessed in This City—Orchestra Composed of Finest Professional Musicians Obtainable in This Country—Cort Theatre Packed to the Doors

By ALFRED METZGER

Whatever expectations we entertained regarding the rilliancy of the opening concerts of the second symhony season by the San Francisco Symphony Orchesra under the direction of Alfred Hertz were surpassed y the actual events. That the noisiest tribute took lace after the performance of the Brahms symphony vas absolute evidence of the fact that Alfred Hertz conuers his hearers by the demonstration of his genius, nd not by reason of partisanship. Had the big ovation een bestowed upon the conductor at the time of his ntrance on the stage, and not after the performance of he symphony, we would have been forced to record ith regret that it had been the outcome of partisan eeling. Our trust and confidence in the musical public f San Francisco has been sustained by this universal ecognition of a symphony leader such as the world has ut few.

By this we do not mean to say that the reception acorded Mr. Hertz at the time of his entrance was not xceedingly cordial. Indeed it was hearty and prolonged. But the thrill in it came only after the conlusion of the Brahms Symphony. And that was as it hould have been. And this is an appropriate place to ay something about what constitutes an efficient orhestra conductor. According to our view of things a apable conductor must in the first place have a definite nd positive idea as to the artistic significance of a comosition. In other words, he must KNOW what he vants. Secondly, his ideas must conform to intelligent nd musicianly convictions of people familiar with the alues of serious musical creations. And, finally, he must be able to impart his ideas to the musicians in uch a convincing manner that the orchestra will follow him and play exactly according to his suggestions. He must be able to secure from his men complete surrender o his convictions. He must dominate the orchestra.

Everything outside these three necessary requirements of a competent conductor is merely a matter of opinion. Whether you agree with a conductor or not has nothing to do with his efficiency. Your opinion is valuable according to your training, familiarity with the composition you desire to criticize, and your knowledge of orchestral interpretation. People who have neither studied music, nor heard authoritative readings of the classics by recognized symphony leaders, nor know why they like or dislike a certain mode of interpretation, are not qualified to express a valuable opinion. A mere child just about to enter the public schools can say, "I like this," or "I do not like that," but its opinion on artistic subjects is valueless. And so it is with grown-up people. Knowledge and experience only entitle you to the expression of an opinion. Mere likes or dislikes are no criterions for your artistic judgment.

And so Alfred Hertz's interpretation of the first Brahms symphony must meet with the approval of every one who is able to listen intelligently to the interpretation of great classic works. We have now given our reasons for considering Mr. Hertz an efficient conductor. We will now tell why we regard him as a genius. If an artist is to be considered more than merely competent, he must have ideas absolutely at variance with the ideas of other authorities, and still must please those who by training and experience are able to judge. In other words, he must be ORIGINAL, and this originality or individuality must be musically acceptable. And herein Mr. Hertz also made good in his reading of the Brahms symphony, for he put something into the work that we never heard there before, namely, an element of human emotionalism, a dramatic or poetic undercurrent, which none of the other great conductors whom we have heard direct this work revealed to us.

This first symphony of Brahms in particular never appealed to us. It seemed too pedantic and severe. It seemed to lack the essence of musical expression—feeling. It was scientific rather than sympathetic. And now, after listening carefully to Mr. Hertz's reading of it, we know that it was not the composition that was at fault, but the conductor. We do not mean that a purely academic reading of this work is wrong. Because we have no right to say that those who are of a different opinion than we are not just as correct as we are. We merely wish to say that Mr. Hertz's interpretation pleased us, because of its intenseness and warmth, while the readings of other conductors did not appeal to us, because of the frigidity that they involuntarily saddled upon this work.

We can not imagine a more thrilling effect than the manner in which Mr. Hertz carefully and consistently prepared and built up the final tremendous climax, revealing the idiosyncrasies of a born musical achitect. From the sombre, calm and impressive chords of the first movement to the throbbing, blaring and rhythmic blasts of the last movement, Mr. Hertz carefully constructed a musical edifice stone by stone until the final triumphant culmination of the magnificent temple. If you were not thrilled with this reading, then you are not sufficiently musical to experience thrills occasioned by the beauty of tone-painting. The orchestra is in fact the best in uniformity of enaemble and tone quality we have yet heard here. There are still a few rough spots which, however, will be eliminated before the end of the season. Louis Persinger again showed himself skillful and musicianly. The few phrases allotted to him were played with a purity of tone, accuracy of intonation and piquancy of phrasing and style that did one's soul good to hear. We were glad to note that Mr. Hertz appreciated it also. The Chausson poem was played with sympathy and elegance, and the Bartered Bride Overture ended the program rather frivolously. It is a debatable question whether a program of such serious musical proportions should be ended with a work of such a jolly character as this Smetana Overture. Some might argue that after the sombreness a contrast of an easier digestable musical dish should be presented. We rather doubt the feasibility of this argument, for, according to our taste we would rather partake of the lighter musical food first and have it followed by a more substantial feast, permitting us to take the thrill away from the concert room. However, the concert was a most enjoyable one, and Mr. Hertz has endeared himself more than ever to the hearts of our real music lovers who packed the Cort Theatre from pit to gallery.

THE SAN FRANCISCO SYMPHONY ORCHESTRA, ALFRED HERTZ, CONDUCTOR

irst Violins: Louis Persinger, Assistant Conductor and Concert Master; Herman Martonne, Assistant Concert Master; Ralph D. Wetmore, L. W. Ford, Gino Severi, S. Polak, . Seiger, M. B. Amsterdam, Lion Goldwasser, L. Feuster, L. Rovinsky, A. Larnin, Max Amsterdam, Sr., F. Creitz, R. Ruiz, J. Willard. Second Violins: Giulio Minetti, Principal nd Orchestral Manager; W. Manchester, E. P. Allen, G. W. Cullinan, R. L. Hidden, H. Hoffman, Hans Heiget, J. T. Hartzell-Gold, J. A. Paterson, G. De Lorenzo, H. Part, Louis ranouts. Violas: Nathan Firestone, Principal; C. Truiner, E. E. Perrigo, C. E. Schmitt, A. E. Stechele, U. Marcelli, Chas. Heluwn, A. Stephan, A. Lewis, R. Kolb. Violoncello: Horace Britt, Principal; Stanislas Bem, Arthur Weiss, W. Villalpando, H. Hiley, A. W. Nielson, A. Wallenstein, G. Demetrin. Contra-Basses: John Lahann, Principal; S. Greene, V. Bell, O. Geoffrion, L. J. Previati, H. Seiger, Ernst Jonas. Flutes: D. Emilio Puyans, Principal; Louis Newbauer, Walter Oesterreicher. Piccolo: Walter Oesterreicher. Oboes: . Addimando, A. Lombardi, V. Schipilliti, English Horn: V. Schipilliti. Clarinets: Harold H. Randall, J. Kanzelman, N. Oeconomacus, H. H. Hurrman. Bass Clarinet: N. Oeconomacus. assoons: F. Kubitcheck, S. Meerlo. Horns: Walter Hornig, Nicola Novelli, Paul Rolb, R. Rocco. Trumpets: D. C. Rosebrook, Otto Kegel, A. Arrioia, A. Stephan. Trombones: H. F. Heitel, O. E. Clark, F. N. Basset. Tuba: Ralph Murray. Harps: Kajetan Attl, J. B. Gallett. Tympani: George Wagner. Percussion: George Huntington, E. Nolting.

GODOWSKY'S THIRD PROGRAM.

This Sunday afternoon (November 5th), in Scottish Rite Hall, Leopold Godowsky, that monarch of the keyboard, will give his third stupendous program. Such playing as Godowsky's is rarely heard, and no student, teacher or lover of the piano can afford to miss hearing this extraordinary list of works. The program is divided into three parts as follows:

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(b) Menuet, A minor ..... Rameau-Godowsky
(c) Concerto—Allegro, A major .... Scarlatti-Godowsky
2—Twenty-four Preludes ..... Chopin
3—(a) Au bord d'une Source ..... Liszt
(b) Etude de Concert, F minor ..... Liszt
(c) The Night ..... Emerson Withorne
(d) If I Were a Bird ..... Henselt-Godowsky
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FIFTEENTH YEAR.

E. M. ROSNER CALLED BY DEATH.

After Thirty Years of Professional Activity as Leader of Orpheum Orchestra and Composer of Lighter Works Musician Takes a Final Rest.

The death of E. M. Rosner, for thirty years leader of the Orpheum Orchestra, takes from our midst a musician who has done more for popularizing music in America than anyone is aware of. He was a musical pathfinder, a man who led where others followed. And one of the greatest missions he successfully undertook in San Francisco, which task brought its results throughout the country, was to give the comparatively small theatre or restaurant orchestra a zest and virility which it did not possess prior to his advent here. Mr. Rosner brought with him an orchestra of expert musicians who understood their art from the ground up. Practically every one of them became an orchestral leader afterwards. They in turn formed small orchestras which became famous throughout the United States. Their fame rested upon the rhythmic virility and "pep" which they transmitted during the rendition of their programs, and the splendid tone volume. It was Mr. Rosner who insisted that a reed organ be employed in a small orchestra to give it more tone body, and this reed organ has been largely responsible for the success of San Francisco's former cafe orchestras, which have done so much toward establishing a fine musical standard here.

The world's greatest artists used to go to these cafes to hear this unique music. Marches and waltzes, operatic overtures and suites, and at times even classic music were introduced by these orchestras, and the appreciation of the best of music prevalent in San Francisco today is due in great part to these small orchestras, whose leaders came from the orchestra Rosner brought to this city, and who had assimilated the virility and rhythmic exhilaration which gave Rosner the reputation of being the foremost vaudeville orchestra leader in America. In addition to his reputation as leader and reed organist, Mr. Rosner was an excellent arranger of songs and also a successful composer of the lighter form of music, such as waltzes and marches. Among his most successful arrangements for orchestra was that exceedingly humorous and ingenious selection in which he used a well known ragtime tune and transcribed it in a manner to show how Verdi, Wagner, Liszt, etc., would have written this theme. Many a vaudeville artist waited until he came to San Francisco to have Rosner arrange the music for his act. He was the most active, most untiring and most patient of musicians. The writer will miss him sorely.

We take the following detail regarding his life and death from the columns of last Sunday's Chronicle:

For three years Rosner has suffered from an internal trouble. Two years ago he underwent an operation in the German Hospital which was pronounced successful, but the trouble recurred. Two months ago Morris Meyerfeld, Jr., president of the Orpheum circuit, and one of Rosner's closest friends, granted the orchestra leader an extended vacation. Several weeks ago Rosner was advised he would have to submit to another operation. This was performed by Dr. Wallace Terry at the St. Francis Hospital, and, like the first, was pronounced successful. The musician, however, could not be prevailed upon to take nourishment, and gradually became weaker, until death came last night.

Rosner was the son of the owner of one of Budapest's largest restaurants. His father planned a medical career for him, but as a boy Rosner clung to his musical fancies. He led a great orchestra in Budapest, and was a close friend of Von Suppe, composer of the Poet and Peasant. In 1887 Rosner brought his Hungarian Orchestra to San Francisco, opening on June 30 of that year at the Orpheum. Of the musical aggregation he had with him then, the present flute player in the Orpheum, Antone Logar, is the only one remaining.

To Rosner is credited the discovery of the organ as an orchestral instrument—just as years before in Vienna, when he first saw the harmonium, the idea came to him that it was an appropriate instrument to employ in small orchestras to make up for the scarcity of bass tones. The organ at the Orpheum was the pet care of the orchestra leader. A widow, who has been constantly at his bedside, and a married daughter now in Europe, survive Rosner. Funeral services were held Tuesday morning at 10 o'clock under the auspices of the Theatrical Mechanics Association.

LEOPOLD GODOWSKY'S PIANISTIC ART.

Distinguished Exponent of Intellectual School of Interpretation Arouses Enthusiasm With His Thoroughness and Emotionalism.

By ALFRED METZGER

A large audience of the most representative element of San Francisco's musical public was present last Sunday afternoon, October 29th, when Leopold Godowsky gave the first of three piano recitals in this city. We were far more favorably impressed with the genius of this unquestionable giant of pianistry on this occasion than we were during his former visit. In the first place, his programs were more in accordance with our taste; and in the second place, the more intimate atmosphere of the Scottish Rite Auditorium gave us a better opportunity to listen more attentively to the artist. Judging from the genuine enthusiasm that was prevalent in the frequent outbursts of spontaneous applause, the public, too, was greatly impressed with this master's wonderful executive ability.

Mr. Godowsky is able to secure thrilling dramatic effects without pounding on the piano. His interpretations reveal the unquestionable authority of the interpreter. His technical execution is deprived of any mechanical characteristics, because of the smoothness and astounding purity of execution. His reading of the classics is charged with seriousness and absolute adherence to fixed artistic principles. His tone is singing, and exceedingly caressing. His musical reading is deliberate and emotionally impressive. Even such purely technical arrangements as the Chopin etudes for the left hand gain a certain musical importance by reason of the marvelous manner in which this wizard of the piano attains their technical elegance.

There must of necessity exist differences of opinion regarding Godowsky's conception of the works he interprets. If there were no such differences, then everyone would play like he does. But, generally speaking, Mr. Godowsky is really a master of his art and he stands in the front rank of the great artists of the day. The audience which attended the first Godowsky concert was large and representative, including most of San Francisco's leading musicians. We shall return to the art of Godowsky next week, after we have heard his other two programs. In the meantime, we want to urge every musician, be he pianist, vocalist or any other follower of the art, to attend these Godowsky concerts, which, from an intellectual and emotional point of view, represent the very highest form of musical executive art.

JOHN McCORMACK
The Great Irish Tenor, Who Will Give Two Great Programs of Song in the Exposition (Civic) Auditorium on Sunday Afternoons, November 12th and 19th

CHAMBER MUSIC SOCIETY OPENS SEASON.

Organization of Expert Musicians Gives Representative Classical Program in the Presence of a Fashionable and Musical Audience.

By ALFRED METZGER

The Colonial Ballroom of the St. Francis Hotel was well filled with an audience comprised of both the fashionable and musical element of San Francisco's public. The boxes presented a most attractive view by reason of the handsomely gowned women and formally attired men who occupied them. The occasion was the first of a series of chamber music concerts to be given by the Chamber Music Society of San Francisco, founded by Elias M. Hecht several years ago, and up to the present season known under the name of the San Francisco Quintet Club. The program prepared for this auspicious event included Quartet for Strings, F major, Op. 96 (Dvorak); Quartet for Flute and Strings, A major (Mozart); Quartet for Piano and Strings, G minor (Faure).

The personnel of the Chamber Music Society of San Francisco is comprised of the following expert musicians: Louis Persinger, director and first violin; Louis Ford, second violin; Nathan Firestone, viola; Horace Britt, cello; Gynla Ormay, piano; Elias M. Hecht, flute. It is almost unnecessary to hear this organization in order to give an opinion of its artistic efficiency. The names speak for themselves. We can not imagine how it is possible to bring together musicians more competent to interpret the highest form of music than these instrumentalists who have made a study of chamber music in its finest aspects. Of course we expected a great deal of such an organization, and even though the reality had not come fully up to our forecast, we still could have been well satisfied. But our expectations were actually surpassed, and by this we mean that we could not picture in our minds how splendidly these musicians submerged their individualities and made their artistic executive ability subservient to the general ensemble. This must be heard to be appreciated at its true value.

It is impossible to choose among the three works represented on the program as to which was preferable. From the general opinion it would seem as if the Dvorak Quartet was the best liked; others fond of classical music may have preferred the dainty and exquisite grace of the Mozart Trio; but the writer thought that the dramatic vitality of the Faure quartet proved to be the most musicianly and skillfully interpreted of the works although all the numbers on the program were played with authority and musicianly decision. The ensemble was simply ideal. Louis Persinger as director is deserving of hearty praise. His violin spoke eloquently and charmingly throughout the concert. Louis Ford at the second violin desk acquitted himself splendidly as to tone and phrasing. Horace Britt never revealed his art to better advantage than on this occasion, when his smooth, liquid cello notes blended exquisitely with the other instruments.

Nathan Firestone's warm, rich, vibrant tone and intense artistic abandon were excellently suited to this ideal personnel of instrumentalists. Gynla Ormay handeled the piano part of the Faure quartet with a skill and a grasp of its values which can not be surpassed. He surely played with verve and temperament and secured every particle of musical coloring from the work. He brought out every nuance of shading, whether lyric or dramatic, and never at any time played either too loud or too soft. It was an excellent display of ensemble work.

Elias Hecht played the flute part of the Mozart Quartet with a tone of liquid sweetness, and he phrased the same with a certain poetic instinct which could not help but secure for him the hearty approval of his delighted listeners. The Chamber Music Society of San Francisco has made an excellent beginning, and as far as we know there is no organization of its kind which, barring only a reputation of international dimensions, can surpass this society in the musicianship of its personnel or the conscientiousness of its interpretations. The audience included such musical celebrities as Leopold Godowsky, Alfred Hertz, the Cherniawskies, and many prominent resident artists. Louis Persinger revealed himself as one of the greatest chamber music interpreters we have heard.

STEINDORFF'S "POP" CONCERTS IN OAKLAND.

Announcement is made by Paul Steindorff of the soloists to be presented at the first concert of the new season at the Oakland Auditorium and of the program the orchestra of fifty musicians will render on that occasion. The concert will be given at 3 p. m. on Sunday, November 5, the other concerts of the first series of six to follow at intervals of a week until December 10.

For the first recital Steindorff has engaged Antonio de Grassi, the eminent violinist, and Miss Blanche Hamilton Fox, mezzo soprano, who has sung in most of the important world capitals in leading operatic roles. De Grassi is to play two movements from Max Bruch's inimitable concerto in G minor, while Miss Fox will sing the contralto aria, "O Mio Fernando," from Donizetti's La Favorita, in which she made her Italian debut.

The complete program is to be as follows: Fackeltanz, No. 3, Meyerbeer; overture, Der Freischütz (Carl von Weber); Adagio and finale from the concerto in G minor (Max Bruch), Signor de Grassi. Concert waltz, Wein, Weib und Gesang (Johann Stranss); Two intermezzi from The Jewels of the Madonna (Wolf-Ferrari); Grand aria, O Mio Fernando, from La Favorita (Donizetti), Miss Fox. Selection, Princess Pat (new) (Victor Herbert.

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BERKELEY ETUDE CLUB CONCERT.

Herbert Riley, Cellist, and Kajetan Attl, Harpist, Enthuse Large Berkeley Audience With Their Fine Entertainment.

By CHARLES MALLORY DUTTON

The Berkeley Etude Club, which has grown considerably in size and musical and social activity during the past year, presented Kajetan Attl, harpist, and Herbert Riley, cellist, in recital at the Twentieth Century Clubhouse last Monday evening, and the artists were greeted by a perfectly full house.

There were a great variety of composers represented upon the program, and for the most part they were of secondary consideration. However, the artists won the favor of the Berkeley audience more through their charm of personality, and ability to give pleasure through the medium of light salon compositions, than from the musical value of the program. But we must not forget that still less musical literature has been given us for the cello than for the violin. And, as for the harp, the repertoire is appallingly second rate and mediocre. With the exception of a few pieces written by Debussy, and one or two other composers of the modern French school, we have almost nothing of serious musical value for the harp, except arrangements of songs, nocturnes, and a few old gavottes.

Mr. Riley's playing revealed a tone of good size, true to pitch, and an especially fine sense of rhythm. His playing of the Bach aria, which was accompanied by Mr. Attl, was straightforward, dignified and restful, and showed a good command of legato. His playing of a gavotte by Sehlemuller, and a gypsy dance by Zerah, pleased because of his finished playing and subtle charm of execution, and also because of the splendid sympathy and support given by his accompanist, Miss Carrie Jones.

Mr. Attl's playing fascinated the audience because his youthful personality is irresistible, and his sense of tone is ravishing to the ear. He is a musician of first rank, and although his numbers, for the most part, were poor in musical content, he succeeded in investing them with a wealth and a variety of tone that was enchanting. His pianissimo playing is as fine, delicate and pure as I have ever heard (and I have heard the best harpists in Europe), and his arrangement and performance of Smetana's Symphonic Poem, "Moldau," is elaborate and difficult; but he has a superb technic and a splendid command of the pedals. His playing of Gounod's "Spring Song" (which must be an arrangement, as it was written for the voice) was full of delicacy and rhythm, and his own arrangement of Bohemian folk songs is glowing in color and vitality. Mr. Attl is one of the few harpists who never overstep the bounds of beauty in striving after size of tone, a fact which is rare indeed, when one realizes that he plays almost exclusively with orchestra.

Below is the program in full: Sonata, F major, for violoncello and piano (Benedetto Marcello), Herbert Riley, Miss Carrie Jones; Harp Soli—(a) A Dream (Kajetan Attl), (b) Waltz of the Shadows (Hasselmans-Attl), (c) Springtime (Gounod), Kajetan Attl; Soli: Violoncello and Harp—(a) Aria (J. S. Bach), (b) Menuett (L. Bocherini), Herbert Riley, Kajetan Attl; Symphonic Poem —River Moldau (Smetana-Attl), Kajetan Attl; Soli: Violoncello and Piano—(a) Gavotte (H. Sehlemuller), (b) Gypsy Dance (W. Zeral), Herbert Riley; Harp Soli—(a) Aubade (Hasselmans), (b) Marionette Dance (Tedechi), (c) Bohemian Folk Songs (Attl), Kajetan Attl; Soli: Violoncello and Harp—(a) Meditation (Thais) (Massenet), (b) Melodie (Van Biene), Herbert Riley, Kajetan Attl.

MME. SCHUMANN-HEINK.

Following John McCormack we shall have the pleasure and honor of a short visit from the glorious queen of song and noble woman, Ernestine Schumann-Heink. The Pacific Coast Musical Review has written so much about the art, the personality and the greatness in every way of this grand woman that we are almost at a loss to find more to tell our readers about her. Suffice it then to say that she is still the greatest living contralto, still one of the most authoritative interpreters of song, and that she still uses her voice with that consummate artistry which has gained for her a fame that is immortal. There is but one Schumann-Heink and we doubt if there will ever be another

Schumann-Heink's first concert is announced for Sunday afternoon, November 26th, in the Exposition Auditorium, and the artist calls it "My Charity Concert," for she intends devoting her entire share of the receipts to helping the orphans of the soldiers of her native land and to helping also the poor children of San Francisco. On this occasion her program will consist of four Wagnerian arias, the Schumann Song Cycle, "Frauen Liebe und Leben," in its entirety, and a group of English songs.

Her second concert will be one of her regular series and a very exceptional program of favorite works is being arranged for this occasion. As her assisting soloist Mme. Schumann-Heink has engaged our own gifted pianist, Eula Howard Nunan, who will play a group of interesting pianoforte compositions on each of the programs. Popular prices will prevail, viz., $1.50, $1.00 and 50 cents, and tickets may now be ordered by mail. Address Will L. Greenbaum at Sherman, Clay & Co.'s. The box offices will open Monday, November 20th.

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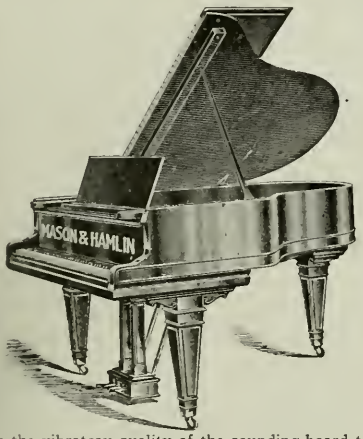

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JOHN McCORMACK'S CONCERTS AND PROGRAMS.

John McCormack, unquestionably the greatest lyric tenor of this generation and an artist who makes every sing a story and tells that story in a way that reaches the head and heart of every one in his audiences, will give two concerts only in this city, the dates being Sunday afternoon, November 12th, and Sunday afternoon, November 19th, in our Civic Auditorium. To hear John McCormack is to hear the vocal art, the true "bel canto" at its very best. More beautiful singing than this artist's cannot be imagined. Many think that because he appeals to the great masses as well as to the connoisseur, he resorts to tricky methods and false sentimentalism, but this is absolutely untrue. He simply knows how to make a program that everyone can thoroughly enjoy. He does not endeavor to simply educate the masses in music—he seeks to make them enjoy music, and whosoever has ever attended a McCormack concert knows that he DOES IT.

At the first concert, one week from tomorrow, the great tenor will sing the following works: "O Sleep, Why Dost Thou Leave Me?" and "Tell Fair Irene" (Händel), "Singer's Consolation" (Schumann), "May Night" (Brahms), "When Night Descends" (Rachmaninoff), "Autumn" (Bleichmann), "The Bitterness of Love" (Jas. Quinn), "The Old Refrain," composed for Mr. McCormack by Fritz Kreisler, "Your Eyes," by Edwin Schneider and "Before You Came," by Lane Wilson. Of course a McCormack concert would be complete without a group of the classic folk songs of Ireland, and on this occasion the artist will sing these four: "Norah Creale," "A Ballymure Ballad," "Kathleen O'More" and "Castheen Fionn."

Duncan McBeath, the violinist, who has been with the singer for four seasons, will play works by Marcello-Salmon, Schubert-Wilhelmj, MacDowell, Wieniawski, and a Spanish Dance by Enrico Granados, the great Spanish composer who lost his life recently while sailing from New York to Spain. The second and positively last McCormack concert will be given Sunday afternoon, November 19th, with a complete change of program. Tickets for both concerts will be on sale Monday morning at Sherman, Clay & Co.'s and Kohler & Chase's. Mail orders should be addressed to Will. L. Greenbaum at Sherman, Clay & Co.'s, corner Sutter and Kearny streets, San Francisco, Cal. Edwin Schneider, the famous composer-pianist, will again be with Mr. McCormack as accompanist.

LAWRENCE STRAUSS' UNIQUE PROGRAMS.

Those of our concertgoers who possess sufficient genuine love for music to attend the concerts of resident artists, have no doubt frequently admired the refined vocal art of Lawrence Strauss. Among these are particularly notable his exquisite understanding of the ultra modern French school. He possesses that happy faculty of making apparently disagreeable phrases sound most pleasantly, and thereby becomes a champion of the modern school who can not be too highly esteemed. In this refined mode of presenting modern vocal compositions of somewhat questionable harmonic beauties, Mr. Strauss employs an enunciation that is delightful because of its distinctness and its musical resonance in the use of the consonants. Of course Mr. Strauss employs the same fine pronunciation when he sings the classics of the old school, which he also interprets with much taste and charm. That such an excellent style is greatly in demand goes without further enumeration of reasons, and so it is but natural that Mr. Strauss should begin the busy season with engagements before the San Francisco Musical Club, October 19; as soloist at the Hother Wismer concert, October 23; in Ernst Wilhelmy's reading of Schumann's Manfred; with the San Mateo Musical Association on December 12th, and several others too numerous to mention at this time.

MME. ROSA RELDA CAILLEAU'S ARTISTRY.

During the course of a concert season Mme. Rose Relda Cailleau is frequently heard both in recitals of her own and at concerts given by leading musical organizations. She is a soprano soloist of experience in the concert and operatic field, her debut having been made at the Opera Comique in Paris in the opera Lakme, with Clarence Whitehill in the cast. Then she sang in Milan at the Opera Lyrico, at the Royal Opera House in Frankfurt, Germany, and at the Opera in Berlin and Stockholm. In Berlin she also appeared in concert with Destinn at one of the Philharmonic Orchestra concerts. Here are some of the foreign and domestic press notices she received:

Musical Courier—Her voice has the delicious timbre of the D string of Amati—perfect purity in method and in technic, and she shows much intelligence. Her singing is a marvel!

Figaro (Paris)—Mlle. Relda has a crystalline voice of great agility and purity and sang the highest notes with great ease, which won her a rousing applause in the Bell song from Lakme.

Kleines Journal (Berlin)—Mlle. Rose Relda sang the part of Violetta in Verdi's Traviata. She has a voice unusually high with a carrying quality.

Examiner—Redfern Mason—Mme. Rose Relda Cailleau's Recital. Good impression is made by singer—she has warmth and charm. She brought out the dramatic meaning of the lyrics.

Chronicle—Cora Winchell—A charming number on the program was "Les filles de Cadix," which Mme. Cailleau gave with animation and much of the spirit of abandon—wonderful indeed! She sings with a flexibility that does not suffer in passing from one register to another.

TEACHERS GIVE BRILLIANT RECEPTION.

The San Francisco Music Teachers Association, of which Georg Kruger is president, gave a brilliant reception to Leo, Jan and Mischel Cherniavsky at the Fairmont Hotel Ballroom on Saturday evening, October 21st. A large number of prominent musical people were in attendance and enjoyed meeting the famous young musicians as well as listening to a delightful program contributed by Henry Perry, the splendid basso, Johanna Kristoffy, the distinguished prima donna soprano, Georg Krüger, the eminent piano virtuoso, Uda Waldron, the exquisite accompanist, Alfred Ziegler and O. C. Stine. During the course of the evening Mr. Krüger made a very appropriate and well conceived address of welcome. Everyone present was profuse in his or her praise of the affair.

B. P. MILLER PRESENTS SPLENDID PLAN.

Former Manager of Idora Park and Idealist and Dreamer In Regard to Great Musical Projects Tells Of Plan to Build Opera School.

By ALFRED METZGER

Forty leading newspaper men of California responded to an invitation of B. P. Miller, formerly general manager of Idora Park, Oakland, to attend a dinner at the Bohemian Club last Tuesday evening, the purpose of which was to launch the campaign for a State-wide propaganda for an Opera School, to be built in San Francisco, the benefit of which is to accrue to all sections of the State. Those who attended do not doubt for a moment that Mr. Miller has the necessary backing to make his plan a success, and the Pacific Coast Musical Review is certain that his enthusiastic forecast of the future is based upon reasonable grounds. We are sure that everyone who truly loves this city and State will be heart and soul in this campaign to begin for America that love for opera which in Europe has given every State or principality one or two opera houses, and thus has established a permanent field for artistic endeavor which can not be overestimated. We believe that as soon as Mr. Miller's plan has proved successful, and it certainly will do so, every State in the Union will imitate California's example.

The event occurred too late for detailed comment in this issue of the paper. We shall, however, give it more attention next week, when we shall refer to the various addresses made, and also give the list of those present. In the meantime, we wish to go on record as saying that a big movement has been started in California, the importance of which will be more intimately realized as the plans are being carried out.

Reviews of New Publications

By ELIZABETH WESTGATE

First-Year Mozart. Adapted, arranged and edited by R. Krentzlin. Schmidt's Educational Series. Arthur P. Schmidt, Boston.

Although the material used in this volume is of necessity of the simplest character, it is nevertheless pure Mozart, and teachers will eagerly employ it, and as gladly recommend it for the use of their student-teachers. The selection has been judiciously made, and the simplification of the pieces has not been too ostentatiously accomplished They do not have the effect of belittling the ability of the child player. The variations on "Ah, vous dirais-je Maman" are full of entertainment, even with all the difficulties omitted. A favorite Minuet and a well known Andantino are here set forth, very charmfully, indeed.

The already much-liked "First-Year Bach," prepared by Arthur Foote, and put out by Schmidt last year has here a worthy companion.

First-Year Händel. Adapted, arranged and edited by Arthur Foote. Schmidt's Educational Series.

I hold the theory that every child, if left to himself, has good musical taste. If he has heard only cheap music, and been taught, or encouraged, to listen to that alone, he may believe that he likes it. But even then, a little assistance towards the understanding of the classics will soon supplant any such mistaken idea. And with such books as these under discussion at his hand, the child will easily learn better. The Händel group comprises a gay Courante, a Bourree, a stately Sarabande, a Minuet and a quite lovely Arioso. Nothing could be simpler, for an example, than the last named; yet its beautiful melody would tempt the least musical infant to acquire a cantabile with his right hand. One waxes enthusiastic over the contemplation of these pearls of beauty for the enjoyment of the youngest players. Five of the Händel pieces may also be purchased separately.

First Lessons. Fifty Melodious Finger and Pedal Studies in the Keys of C and G for the Pianoforte. By Frank Lynes. Schmidt's Educational Series.

These tiny etudes could be used for a first instruction book, and would be valuable in helping a very young student to listen to his own playing, and to endeavor to employ different touches and pedal effects for various purposes of expression. There are, a boat-song, with suggestions of waves; a hunting song, with hints of galloping steeds; a lullaby; a swing-song, and so on—matters to awake the imagination in the very earliest lessons. Also, they are progressive technically, and really do reach a definite goal along that path.

Progressive Finger Control. Twenty-two studies selected from Berens, edited by Fritz Von Bose. Schmidt's Educational Series.

These are studies for the uses of the scales and arpeggios, in varied arrangement, with one for the use of the mordent, and two or three for the acquirement of melody-touch. They are systematically and also pleasantly set forth, and will be much liked by young teachers for use in their classes.

First-Year Classics. Arranged and adapted by Arthur Foote. Arthur P. Schmidt Co.

Instructors of the young will be glad to know that four little pieces by Bach are included, in separate sheets, in this set. A Prelude, a Gavotte and Minuet, a March and a Dance are the four chosen out of the "First-Year Bach" for this new distinction. These, and the five Händel pieces mentioned above, are beautifully furnished with their own special title-page.

Romance. Op. 15, No. 3. Arthur Foote. Arthur P. Schmidt Co.

This revised edition of one of the most interesting of all Mr. Foote's compositions has been dedicated to Mr. Julius Rehn Weher of Berkeley, a much-prized friend of the composer. The revision broadens the scope of the piece, grants it some notable pianistic effects, and gives it much added distinction.

Ophelia's Prayer. Violin and Piano. By August Nolke. Arthur P. Schmidt.

This prolific composer—this is his opus 206—here presents a fine work for the two instruments; and it should be said that the piano part is of real importance. The violin part calls for breadth and nobility of tone rather than for technical brilliance, and I think it will be heard frequently on concert programs as soon as our players make its acquaintance. It has the distinction and grace, and a not too pronounced gentle melancholy, and may well replace certain works we all know, which appear much too often on programs.

Four Songs. John W. Metcalf. The Arthur P. Schmidt Co.

Mr. Metcalf's melodic gifts have seldom been more delightfully exemplified than in this group of songs, just "off the press." The titles are: The Sunset Glow; Where Go the Boats?; The Voyager; The Magic of a Smile. The poems of three of them are by S. Anworth Rutherford, while R. L. S., the well beloved, wrote the verse of "Where Go the Boats?" which song is dedicated by Mr. Metcalf to the revered singer, Mrs. Margaret Blake-Alverson. Of the four, this is, perhaps, the most attractive, and certainly the most touching. "The Voyager" is dedicated to Mr. Jack Edward Hillman, and will suit his voice and style to perfection. The phrase, "Time heals the past" is treated with notable force. The accompaniment of "A Sunset Glow" is full of originality, and the song will find its place happily on many a program and in many a home. The last of the group has less distinction than the others, but its sentiment is fine, and it will have vogue. In fact, Mr. Metcalf has apparently only to put pen to paper, and behold! a worth-while song results. All the songs come in two or three keys.

Into the Sunshine. Song by Leland Clarke. Arthur P. Schmidt Co.

To a poem by James Russell Lowell, the composer has fitted a melody a little too obvious, with an accompaniment not greatly original. The effect is that of by far too large a proportion of the English hallad sort of song. Such are written and printed by the dozen, and apparently find their admirers and their exponents. But Leland Clarke has a genuine gift, and if he studies songs of the great composers—Schubert, Brahms, Richard Strauss, to mention the merest handful—rather than the English balladists of the present day, he will find nobler inspirations for the undoubted talent that he possesses.

Chopin Polonaises. Ditson Edition. Oliver Ditson Company.

Of the making of new editions of Chopin there seems to be no end, but there cannot be too many good editions, that is sure. The phrasing, fingering and other details in the Ditson edition have been carefully considered, and the low price places these classics "within the reach of all." The volume opens well upon the piano rack, and it is clearly printed.

A Spring Cycle. For Women's Voices. Edward Grieg. Oliver Ditson Company.

The English version of this work is by Nathan Haskell Dole and Charles Fonteyn Manney, and has been done with perfect taste. Written in three parts—first and second sopranos and alto—it comes well within the possibilities of the usual club of women singers. There is but one solo portion, and that is for mezzo soprano, although there is a short bit for a first soprano in one of the choruses. The musical arrangement is by R. Franke Harling, and while difficult, is so effective that no club would be unwilling to undertake its performance. The titles are: Day is Awakened; Morning Dew; The Mountain Maid; Springtide; The Tryst, (Mezzo soprano solo); Autumn Storm. The cycle is commended to the Hughes Club, to the Cecilia and to the musical sections of the various women's clubs.

HUGHES-WISMER SONATA RECITAL.

By Alfred Metzger.

The first of three evenings of Sonata Recitals was given by Mrs. Robert Hughes, pianist, and Hother Wismer, violinist, at Sorosis Club Hall on Tuesday evening, October 24th. The event took place too late for publication in the last number and we can only devote restricted space to it. Nevertheless we want to say that a large audience was present to express its delight. The two Sonatas were the G major Sonata op. 96 by Beethoven, and the D minor Sonata op. 21 by Gade. Both of these were interpreted with that seriousness of intention and conscientiousness of execution which both Mrs. Hughes and Mr. Wismer are ever ready to display.

Hother Wismer played the Reger D minor Sonata op. 42, for violin alone, with that determination which its character requires and he played it from beginning to end as if he liked it, which is more than we can say for ourselves. The work demands almost unlimited technic and courage as well as tenacity for performance, all of which Mr. Wismer revealed. Lawrence Strauss sang a group of modern French songs by Chausson, Debussy, Faure and Widor, and sang them with a finesse and sincerity that was a joy to behold. His elegant phrasing, his exact enunciation and his understanding of the meaning combine to make his reading a delightful experience.

Alice Kellar Fox, the well-known musician, was especially engaged to play the banjo in the orchestra of the San Francisco Musical Club at the St. Francis hotel October 5th, when they gave their annual jiuks. Mrs. Fox was also engaged to play the ukulele and steel guitar for the Corona Club at their Hawaiian Day, Thursday, October 12th. She will be assisted by one of her pupils, Mr. Lloyd Martinelli on the steel guitar. A rare treat was given to members of the Corona Club on this occasion.

A successful recital was given by three advanced piano pupils of Alice Kellar-Fox, the well-known teacher, at the conservatory Wednesday evening, September 20th. Following is the program, which was excellently rendered: Piano Solos: (a) Pierrette (Aria de Ballet) (Chaminade), (b) Rondo Capriccioso (Mendelssohn), Miss Ethel Clark; Piano Solos: (a) Spanish Dance, op. 12, No. 1 (Moszkowski), (b) Nocturne, op. 37, No. 1 (Chopin), Mr. Chas. Alliston; Vocal Solos: (a) Macushla (Macmurrough), (b) Little Grey Home in the West (Lohr) (c) Goodbye (Tosti), Alice Kellar-Fox; Piano Solos: (a) To a Water Lily (MacDowell), (b) Rhapsodie Hongroise, No. 2 (Liszt), Miss Frances Merkeley; Piano Duet: March Militaire (Schubert) Ethel Clark and Chas. Alliston.

ORPHEUM.

The Orpheum announces for next week another great new show, "The Forest Fire," scenically the biggest thing in vaudeville, will be the headline attraction. It is in every respect a London Drury Lane production, excepting, of course, that it did not come from this famous playhouse, but from the English Halls. However, not even at that theatre or at any theatre in America, where stupendous scenic sensations are offered, has there been an effect so realistic as that in this drama of the timberland. "The Forest Fire" has to do with the wild ride on an engine through a conflagration. Without the use of fire of any sort, but entirely by electrical and scenic effects, the illusion is carried out with such vividness that even the unimaginative can almost feel the heat of the flames. The Bidwell Producing Company, Inc., attended to the producing and Sylvia Bidwell is seen in the principal role of a telephone operator, a part which she plays during the presentation in London. The story of the piece is that of a telephone operator who received the news of a fire in an engulfed community over the wire just before it is destroyed by fire, and the girl's heroism prompts the rescue party which succeeds in saving the little entombed band from perishing.

Quite out of the ordinary is the amusing performance of Robert and Lawrence Ward. They are a swagger appearing pair who impersonate the English fop or masher. They sing amusing songs of their own composition and excel as eccentric dancers. De Witt, Burns and Torrence, in "The Awakening of Toys," show the interior of a toy shop at Christmas time. A Toy Soldier at attention, a statuette of a daintily costumed woman on a revolving pedestal, a huge clock dial and a Jack-in-the-Box are discovered. The striking of the hour is the signal for the Jack-in-the-Box and his associates to indulge in a delightful pantomimic and acrobatic show. Edward Miller and Helene Vincent will appear in a musical comedietta called "In the Cool of the Evening," in which they sing delightfully and act with vivacity and charm.

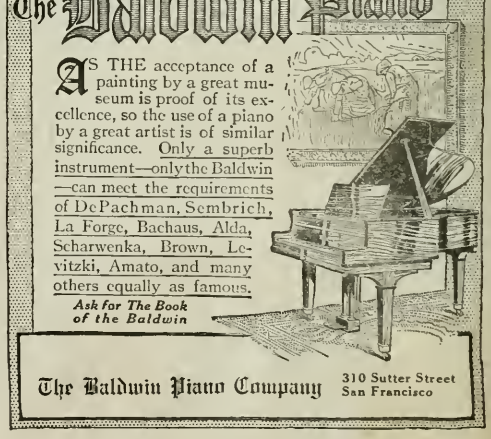
The Three Kitaro Brothers are preeminent as equilibrists and foot jugglers and the many difficult feats they perform are accomplished with precision, ease and grace. The popular composer, Ernest Ball; the charming musical comedy favorite, Maud Lambert, and the delightful comedian, Andree Tombes, in "The Bride Shop," are also included in the attractions.

CORT THEATRE.

"Canary Cottage," Oliver Morosco's smashing "comedy with music," and the most popular show of its type that San Francisco has known in many seasons, comes back to the Cort Theatre on Sunday night, November 5, for an engagement positively limited to two weeks. The return engagement has been made possible only because Producer Morosco's New York theatre is not ready for occupancy and San Francisco becomes the gainer. The recent eight weeks' run achieved by "Canary Cottage" at the Cort was obviously all too short for the piece for it drew capacity houses up to the end. Those who were disappointed at not being able to secure seats will welcome the return of "Canary Cottage," as well as its old friends, for the cheery Morosco-Harris-Carroll concoction has the faculty of "repeating." The general verdict is that "Canary Cottage" represents the high water mark for the intrepid California producer. It is an ideal melange of melody, fun, spice, girls and radiance. It starts with a rush and its action is never impeded by even a suggestion of dullness. It is all as original as its title and as brilliant as a precious gem.

ALCAZAR.

"A Pair of Queens," New York's latest and funniest farce, is to be the next attraction at the Alcazar Theatre, beginning Monday night, Belasco and Mayer having just secured the right of exclu



re presentation of this rip-roaring comy. It is one of the best of this season's stern productions and is as full of sidelitting situations and funny lines as any ty written in recent years. The leading 'ts will be in the hands of Eva Lang d John Halliday.

FIRST "POP" SYMPHONY CONCERT.

The afternoon of Sunday, November 5, ll usher in the series of "popular" conrts at popular prices, as distinguished om the series of Sunday symphonies at opular prices, to be given by the San rancisco Symphony Orchestra at the ort Theatre, under the direction of Aled Hertz. The program of the initial op" concert is characteristic, and is rtain of being received with pleasure by ose who prefer the lighter forms of od music and who relish having them ayed by an orchestra of the first class. he educational value of the series of opular concerts is self-evident. All of the oncerts will be conducted by Alfred ertz and the complete Symphony Orestra will always appear.

The first program will begin with Rosni's overture to William Tell which ould prove a revelation familiar though is number is. Eight solo cello will be evidence in the introduction to the erture, where usually but two or three e employed. Tschaikowsky's Nutacker suite, another "favorite," will folw. Saint-Saens' The Deluge, in the perrmance of which Louis Persinger will ve the violin solo, is the third number. mbroise Thomas' overture to Mignon, e fourth number, is another happy setion. iLszt's, The Preludes, which oked such praise when done by Hertz re last season, will conclude a program at is a thorough delight. The Sunday op" concerts will begin at 2:30 o'clock arp, just as the Sunday symphonies, d the officers of the Musical Associaon urge everyone to be prompt, for the rdy ones will not be seated until the d of the first number.

The second pair of symphony concerts ll be given at the Cort on Friday, Nomber 10, and Sunday, November 12. e programs will be identical on both casions. Mendelssohn's Melusina, Op. , which is so seldom given as to be conlered almost a novelty, will be the first mber. Those interested in modern usic will revel in Debussy's "Iberia." chaikowsky's "Pathetic" symphony will ake a glorious conclusion.

Miss Mary Pasmore, after a short vation in Sonoma county, has resumed aching and is preparing for her concert gagements. One of her talented pupils, iss Elsie Larsen, was engaged to play rice at the T. and D. Theatre in Watsonlle, also by the Watsonville Woman's ub and other organizations in Santa ruz county. The Watsonville Register mments on one of these events as folws: "Miss Elsie Larsen, a gifted young olinist of rare ability, played Hubay's ejre Kati,' and as an encore Pasmore's erceuse.' Miss Larsen, who has been udying under Miss Pasmore for several ars, astonished her audience by her astery of the violin."

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Tivadar Nachez, Eminent Violinist and Composer, Spends a Few Days in San Francisco and is the Guest of Sir Henry Heyman.

Tivadar Nachez, the famous violinist and composer, paid San Francisco a few days' visit last week as the guest of Sir Henry Heyman. Mr. Nachez is known throughout the musical world both for his exquisite virtuosity as a violinist and his unquestionable genius as a composer. Violin literature of the day is specially indebted to him for many much needed additions. While Gypsy Melodies are perhaps the best known of his works, they are some of his earlier creations. Later he wrote violin concertos and other valuable gems. His particular fondness for the old Italian works, among them those of Nardini, led him to transcribe the old figured bass into modern concertos which are being played by nearly all the famous violin virtuosi. G. Schirmer is publishing his works in America and express themselves much gratified with the great demand for Mr. Nachez' compositions. At present they are having a Nardini concerto in print.

Mr. Nachez has played with the leading symphony orchestras in the world and has an autograph letter from the secretary of the London Philharmonic Orchestra in which his artistry is highly praised. He also has a letter from the Queen of England in which she remembers his playing at Court functions. He played sonatas with Liszt, and was a friend of Joachim. He knew Wagner and met Brahms repeatedly. He tells some interesting and amusing anecdotes of the famous people he knew, and creates the impression of being a refined gentleman, an able artist and a modest musician. There is a likelihood that he may be one of the soloists of the present symphony season, and we sincerely trust that San Francisco will have this opportunity to hear him.

Mr. Nachez, accompanied by his wife, came to America before the outbreak of the war as an invited guest, and has so far been unable to return by reason of the unsettled conditions in Europe which interfere sadly with musical affairs. Mr. and Mrs. Nachez have a splendid residence in London where they entertain many distinguished guests. Mr. Hertz found in Mr. Nachez the man who was responsible for aiding him in entering a musical career, by encouraging him to oppose his parents' wishes who had made other plans for him. For this reason Mr. Nachez, who was formerly a welcome guest at the Hertz residence in Frankfort, also deserves San Francisco's gratitude.

While in New York Mr. Nachez received an invitation to visit Canada and stay there, but as his friends were not there any more, he thought he would like to come to California. So he and his wife went to Santa Barbara, where they have remained for some time. Mr. Nachez became infatuated with this State and climate (he was not associated with the recent open-air-indoor production of Aida.), and upon insistence of friends in Santa Barbara he gave an invitational concert which aroused great enthusiasm. He had a letter to Sir Henry Heyman from G. Schirmer of New York, and when he sent that letter to the well known and genial violinist, he found in the reply that Sir Henry knew him well when he studied with Joachim and Sir Henry studied with David in Leipsic. Since that time they have renewed their acquaintance, have become friends, and the result was Mr. Nachez' visit to San Francisco.

MME. CAILLEAU'S PUPILS GIVE PROGRAM.

The following well chosen and representative program of vocal compositions was successfully presented at the home of Mme. Rose Relda Cailleau by her pupils recently: The Request (Finden), Since we Parted (Allitsen), Miss Adeline Bogart; Die Post (Schubert), Zueignung (Strauss), Miss Jennie Eichwald; Nina (Pergolesi), Miss Miriam Zelinsky; Aus Meinen Grossen Schmerzen (Franz), Sing to Me, Sing (Homer), Miss Evelyn Wilson; Over the Hills (Rummel), Ninon (Tosti), Miss Rose Isaacs; Aria Sapro (Gounod), Botschaft (Brahms), Mrs. Kenneth McDonald; Sleep, Why Dost Thou Leave Me? (Händel), Pierrot (Hubner), Miss Marguerite Raas; Come, Child Beloved (Bleichman), Un Doux Lieu (Debruck), Miss Myrtle Donnelly; Cry of Rachel (Salter), Thou Art So Like a Flower (Chadwick), Miss Zelda Goldberg; Aria, Barber of Seville (Rossini), Russian Nightingale (Albieff), Miss Merle Epstein.

SCHUMANN-HEINK'S CHARITY CONCERT.

Do not forget that the first concert of Mme. Schumann-Heink, to be given on Sunday afternoon, November 26th, is the great artist's so-called "Charity Concert." Her entire share of the day's receipts will be divided between the orphans and widows of the war victims of her native land and the poor children of San Francisco, without reference to creed, nationality or color. Also remember that this great and good woman has offered this entirely unsolicited. It is her tribute to our city.

As the scale of prices will be just about one-half that charged at her previous concerts, every music lover in this community should do their utmost to make it a red letter event.

THIRD GODOWSKY PROGRAM.

To hear the entire twenty-four Chopin Preludes played by such an artist will be a memorable performance, and the rarely played Beethoven Sonata will be genuinely welcome, for one hears this sublime work too seldom. The young American composer, Emerson Withorne, is represented by a lovely number and this is the first time that one of his compositions has appeared on a program in this city. Tickets are on sale at Sherman, Clay & Co.'s and Kohler & Chase's.

MRS. RICHARD REES' BUSY SEASON.

Mrs. Richard Rees is looking forward to an extraordinarily prosperous season, particularly so with her vocal classes which have grown bigger than ever before. The Rees Vocal Club entered upon its third successful season on Saturday, October 14th, holding its initial meeting at the studio of Mrs. Rees at 8:15 Grove street. This club was organized for the purpose of studying and becoming familiar with the works of representative composers. Naturally this organization has proved to be of great benefit to its members. It is customary to have two composers represented at each meeting and the masters listened to on this most recent occasion were Bach and Händel.

The special feature of the day was the piano playing of Ashley Pettis who is one of the most esteemed and most active pianists in this section of the State, and whose artistry is recognized by the musical public. Mme. Allain Garnier contributed some excellent violin solos in a manner that exhibited splendid interpretative faculties, artistic intelligence and a pliant tone. Miss Alice Levy sang with a clear soprano voice of splendid range and quality, and with excellent enunciation as well as a decidedly sympathetic mode of phrasing. The new officers of the club elected for the current year are: Miss Alyce Levy, president; Miss Madeline Gallagher, vice president; Miss Julie Simmons, secretary; Miss Lucile Tighe, treasurer.

ARRILLAGA MUSICAL COLLEGE.

Raymond White, the well known pianist, and Adolph Rosenbecker, until this year assistant conductor of the San Francisco Symphony Orchestra, opened the season at the Arrillaga Musical College with a decidedly interesting and enjoyable program. In the Fantasie of Schubert and the Chopin group, Mr. White exhibited a wealth of tonal beauty. Particularly conspicuous in this respect was his interpretation of the Adagio movement—the second in the Fantasie. It would be difficult to imagine a more delightful rendition of this most beautiful work than that which Mr. White gave us.

Adolph Rosenbecker, assisted by Achille Artigues at the organ, and Vincent Arrillaga, accompanist, played Max Bruch's "Kol Nidre." For some reason, this beautiful work is seldom heard on the concert stage today. Rosenbecker's interpretation certainly left nothing to be desired. Nachez's "Danse Zigane" was also a worthy contribution to a program of unusual merit.

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PUBLISHED EVERY WEEK

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ROJECT LAUNCHED TO GIVE SAN FRANCISCO AN IDEAL OPERA SCHOOL

ernard P. Miller, at a Dinner Given to Forty Leading Newspapermen of California, Outlines a Plan to Endow an Opera School for San Francisco Which is to Attract Students From Every Part of the Country and Which is to be the Means of Securing an Endowed Opera House on a Large Scale

By ALFRED METZGER

On Tuesday evening, October 31st, rty newspaper men of California re-onded to an invitation extended by rnard P. Miller to accept his hospi-ity at a dinner at the Bohemian Club. e object of this invitation was to pre-nt to these writers a plan already un-r way to secure an endowment of one llion dollars for the foundation of an era school which is to surpass in effi-ncy and personnel of faculty any or-nization of its kind in the world. Under se circumstances it is expected that udents will come to this city from all rts of the country to secure an oper-c education from experts in their line—perts of international reputation who, th as artists and pedagogues, are quali-d to transmit the knowledge necessary those eager to embrace an operatic reer. Mr. Miller made it plain that ly the foremost pedagogical and artis-talent will be selected for this fac-y, and that he, as well as those asso-ted with him, understand fully that gers can not be created in a few eks, and that for this reason an opera use was, at present at least, not con-nplated.

Mr. Miller also made it plain that he lizes fully well that in case an opera use can be built prior to expectations, side artists will have to be employed make the start, and that the experi-e of those vocalists who receive the vantage of an education in this opera hool will be gained from association d co-operation with the artists whose rvices are secured in the beginning. course, students will have to be made understand that to become an artist not an easy matter. They will have begin as members of the chorus, grad-ly be entrusted with roles of a minor aracter, and step by step they will be anced to more responsible roles, un-when education and experience jus-y, a leading role will be given into ir care. Nothing that has been said this occasion led us to believe that s the intention of those eager to see s project launched rightly to hurry dents promiscuously through an edu-tion, and present them to the public fore they are ready for this task. The y suggestion the Pacific Coast Musical view has to add is the question: Why trict this organization to an opera hool? Why not endow a conservatory music in the real sense of the word d educate the instrumentalists required an opera as well as the vocalists? ce a million dollars is to be raised, y not raise it for a genuine conserva-y of music which will not only aid our dents, but the teachers as well, and ich will do more toward eliminating ompetency among musical educators n all the standardization in the world? s true there are many competent in-ctors in California already, but we lerstand that this school is to be or-nized especially for the benefit of tal-ed people who can not afford to pay h prices, and for whom this endow-nt by wealthy people is to defray ex-nses for a musical education. Why re-ct this opportunity to singers? Why include instrumentalists as well?

t was M. H. De Young of the Chron-who first sounded the note for an era house. He wanted, first, a place erein these pupils could be given an portunity to display their talents, and n an institution where they may de-op the same. We believe the two ob-ts to be inter-related; the one will al-ys demand the other. People who are ting to establish an endowment for an era school will surely be willing to support an opera house. We believe the movement for the opera school or conservatory should come first. The opera house will be a logical result of this movement. The fact that forty newspaper men have become interested, that the press of California has pledged its support, that Southern California has thrust aside its prejudices and promised its interest, that Mrs. Hearst has lent her valuable aid, and is asking the aid of other prominent people, is sufficient guarantee that at least some people believe in Mr. Miller's scheme. Wherever there are so many people interested, there will be others added later. Of course, in every community there are pessimists and people with sour dispositions who oppose anything and everything, for the sake of being contrary. Therefore some people will not look kindly upon this remarkable enterprise. But we feel certain that sufficient people will become interested, through the efforts of Mrs. Hearst and Mr. Miller, to assure the guarantee fund necessary, and this is, after all, the most important factor to be considered.

There were several addresses made which expressed faith in the project. A most interesting and impressive address was made by Justin McGrath, managing editor of the Examiner. William McCoy told of money expended on music in America and of the difficult position of the American student in Europe. Richard Hotaling became facetious at the expense of the musician and the symphony orchestra. Redfern Mason delivered what we consider the best talk on the subject. It was the only one really to the point and devoid of extraneous subjects. It dealt with the fact that we have so much operatic material and so little opportunity to educate and hear this wealth of talent. He referred very appropriately to the "American invasion" of the German opera houses. He said that while German artists are complaining that German opera managers are engaging so many American singers, American people are complaining about supporting German artists in America. The trouble is that there are but two or three opera companies in this country, and hundreds of singers anxious to appear in them. If this experiment succeeds, other states will imitate California, and it will not be so very long until every State in America will have its endowed opera house, thus giving the American singers the opportunities at home now afforded them by German opera houses.

Since a meeting was to be held under the supervision of Mrs. Phoebe Hearst at the Palace Hotel on Friday, November 10th, we will wait until we hear of the results attained at that meeting before going further into the details of Mr. Miller's plan. In the meantime, we desire to pledge Mr. Miller the complete support of this paper in his enterprise, which we are sure will prove a great incentive to musical endeavor in California. Those present at the banquet were: Charles K. Field, J. R. Knowland, R. C. Brown, Justin McGrath, Alfred Metzger, Thomas A. Nunan, M. H. de Young, Walter Anthony, Redfern Mason, J. H. Furay, E. H. Cohn, Edward O'Day, R. R. Hiestand, T. T. C. Gregory, W. J. McCoy, Willis K. Polk, Hugh M. Burke, E. H. Benjamin, John B. Farrish, A. Joullin, E. J. Duffey, Frank L. Mulgrew and Bernard P. Miller.

ERNST WILHELMY
The Able and Impressive Declamor Who Gave His Own Delightful Concert Version of Byron's Dramatic Poem "Manfred" With Music by Robert Schumann at Century Club Hall on Friday Evening, November 3d, Before a Large and Fashionable Audience

WILHELMY'S READING OF MANFRED.

Fashionable and Musical Audience Listens With Interest to Great Dramatic Poem Set to Music by Schumann.

By ALFRED METZGER

Century Hall was crowded to capacity on Friday evening, November 3d, when Ernst Wilhelmy, assisted by a number of able associates, gave an impressive rendition of Bryon's dramatic poem, "Manfred," arranged from the big musical setting by Schumann for concert purposes by Mr. Wilhelmy himself. Both the arrangement as well as the programs distributed on this occasion were notable for the artistic refinement employed. The time was not extended, yet nevertheless the principal characteristics and beauties of the literary gem were brought out. The program, both as to its design and typographical arrangement, proved completely in accord with the performance.

The audience filled the hall completely and a number could not secure admittance for lack of capacity. San Francisco's best element of concert goers and music patrons was represented, giving the auditorium a most imposing appearance. Of the dramatic declamation of Mr. Wilhelmy we can only say the very best. His German enunciation was delightful. His delineation of the various human emotions was strikingly realistic and convincing. The contrasts he achieved when impersonating two characters were thoroughly comprehensive. Whenever the lines were reenforced with music, Mr.

(Continued on Page 6, Col. 1)

An Interesting Letter Reproduced From the Latest Issue of "The Voice of the Victor"

Sherman, Clay & Co.

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SIXTEENTH YEAR.

ECHOES FROM THE GODOWSKY CONCERT.

inent Piano Virtuoso Leaves Unforgettable Impression Upon San Francisco's Music Lovers and Becomes One of Its Favorites.

By ALFRED METZGER

Leopold Godowsky has every reason to feel gratified h the success he achieved during his recent visit to San ncisco. He attracted large audiences who expressed ir delight by enthusiastic ovations, and among those o attended his concerts were practically all of the 's most prominent musicians. It is very seldom in- d that such distinguished audiences assemble at any- 's concert here. His programs were notable for their ere musicianship and their prodigious compass. The st's performances impressed because of the scholar- ss of his interpretation, the intellectual power of his dings, the fluency and thoroughness of his technic the concentrated studiousness of his artistic reve- ons.

he writer liked the first concert the best, and the ond the least. There were times when Godowsky mitted his academic sentiments to overshadow the tic or romantic phases of a composition. But there re no times when you could not absolutely enjoy his stery of the instrument. His beautiful singing tone, finely modulated attack, his graceful phrasing—all bined to give us a display of pianistic skill such as arely witnessed. Another feature of Mr. Godowsky's certs, which we should like to see improved, is his stant practice of changing program numbers. Those s who are sufficiently familiar with piano literature know that changes are made, do not mind this; but se who are not familiar with the works become con- ed, and their education might even be injured.

e trust that Mr. Godowsky will soon return to us, there are but few pianists like him.

FIRST SYMPHONY "POP" CONCERT.

t Theatre Crowded on the Occasion of the First Popular Concert of the San Francisco Symphony Orchestra Under Alfred Hertz.

By ALFRED METZGER

ontrary to our expectations, the first of the extra es of popular Sunday afternoon concerts of the San ncisco Symphony Orchestra, under the direction of ed Hertz, was attended by an audience that practi- y crowded the Cort Theatre from pit gallery. It was idea that owing to the fact that two concerts had ady been crowded with music lovers, and the Cort atre's capacity thus accounting for nearly four thou- d people, San Francisco had not the population to ply another eighteen hundred music lovers able or ing to pay a dollar for a symphony concert. We eved that the only way in which to attract people popular concert after the first two was to appeal those who could only afford 25 and 50 cents. Evi- tly we were mistaken. And we must congratulate publicity department of the Musical Association for thorough work that has been done, for it was un- sionably the dignified, ingenious statements pub- ed in the press—statements that set forth facts omitted exaggerations—that convinced the public he merit of these concerts. Verily San Francisco is e musical than we had any idea of.

he program was well chosen for the general pub- enlightenment. The William Tell Overture, the racker Suite, the Saint-Saens Deluge Prelude, the aon Overture and Liszt's Preludes were exactly the ks that would appeal to people unused to attending ous musical performances. Alfred Hertz, by reason is masterly reading of all these works, has surely e many converts among his hearers, who will grad- y seek admittance to the heavier symphony concerts. as gratifying to note the genuine enthusiasm that pre- ed throughout the concert, and the interest with ch the various interpretations were followed. The estra, barring only one time when the violas became tle entangled, showed itself thoroughly competent ransmit the ideas of the conductor. The various ps of instruments had ample opportunity to display skill. Louis Persinger again aroused prolonged genuine applause because of his brilliant playing, Horace Britt also displayed exquisite artistry, mel- ess of tone, emotional reading and thorough musi- cianship. His introduction to the William Tell Overture was simply superb, and had it appeared at the end of the work instead of the beginning, he would have been compelled to bow his thanks to the audience.

Emilio Puyans revealed his delightful flute tone and fine emotionalism during various works, particularly during the Tschaikowsky composition. Henri Saltz played the Celeste part of the Nutcracker Suite craftsmanlike and musicianly. C. Addimando, oboe, and V. Schipilliti, English horn, also acquitted themselves splendidly of their responsible tasks, both having a smooth and pliant tone and musicianly phrasing. Walter Hornig, horn, and Harold B. Randall, clarinet, had opportunities to display their skill. The contrabasses also revealed considerable ability. The bassoon showed up occasionally very satisfactorily.

The entire program was splendidly presented. The Liszt number proved to be the finest and the most impressively rendered, the climax being attained with ease and adequate effect. Mr. Hertz surely won another triumph and established himself more firmly in the estimation of all those who understand music from the ground up.

THE SCHUMANN-HEINK "POP" CONCERTS.

Thousands of lovers of beautiful song, who have never before heard that glorious artist, Mme. Schumann-Heink, sing, will take advantage of the two magnificent concerts she is to sing here on Sunday afternoons, November 26th and December 3d, at genuinely POPULAR PRICES. These events will be given in our Exposition Auditorium, which will hold many thousands of people, so that there will be room for everybody, and Mr. Greenbaum assures us that he will have over four thousand reserved seats at the minimum rate of FIFTY CENTS. Just think of hearing the greatest contralto living, if not the greatest the world has ever known, for such a moderate price. Other seats will be $1.00 and $1.50.

The first of these concerts the great-hearted woman calls her "Charity Concert," for she is going to divide her share of the receipts between the orphans of war victims in her native land and the poor children in the hospitals and settlements of San Francisco. This noble action comes entirely unsolicited, which makes it doubly appreciated. On this occasion the artist will sing four Wagnerian numbers as follows: (a) Erda's Scene from Rheingold, (b) Waltraute Scene from Die Götterdämmerung, (c) Grangane's Warning from Tristan und Isolde, (d) Shepherd Boy's Song from Tannhäuser.

This will be followed by the complete Song Cycle, Woman's Love and Life, by Robert Schumann. The exquisite cycle consists of eight beautiful songs, every one of which is a masterpiece. Following this our gifted pianist, Eula Howard Nunan, will play a short group of solos. The great program will close with a group of songs in English as follows: "War," by Jas. H. Rogers, "Before the Crucifix," by Frank La Forge, "Danny Boy," by Weatherly, "Kerry Dance," by Molloy, and that rollicking Spanish "Bolero," by Arditi.

The second and positively last concert will be given just one week later and the program will consist of the favorite successes of the queen of song. Among the works to be given will be My Heart Ever Faithful, by Bach; Ich Liebe Dich, by Beethoven; the Aria from Le Prophete, by Meyerbeer; Schubert's Erlking, Die Forelle and Du bist die Ruh, and gems by Richard Strauss, Hugo Wolf, Carl Loewe, Mary Turner Salter and half a dozen others. In the words of the day, it will be "some" program.

Mail orders for these concerts may now be sent to Will. L. Greenbaum, at Sherman, Clay & Co.'s, corner of Kearny and Sutter streets. These should be accompanied by check or money order and self-addressed envelope. The regular box offices will open on Monday, November 20th, at Sherman, Clay & Co.'s and Kohler & Chase's. Who can afford to miss hearing this wonderful artist at such popular prices? And besides enjoying a truly great concert, all who attend the first event will be aiding a noble woman in doing a noble work.

ERNESTINE SCHUMANN-HEINK
The World's Greatest Contralto Who Will Sing at the Exposition Auditorium Sunday Afternoon, November 26 and Again on Sunday Afternoon, December 3

STEINDORFF'S "POP" CONCERTS WIN APPROVAL.

Large Audience Attends First Concert of Series at the Municipal Auditorium in Oakland.

By ELIZABETH WESTGATE

The winter season of orchestral concerts under the direction of Paul Steindorff opened auspiciously last Sunday afternoon, November 5th. The audience was much larger than that at the first concert last season, the great Auditorium being well filled. This is in itself significent of success. The orchestra played with precision and style, and the Strauss Waltz, the immortal "Wein, Weib und Gesang," was marked by a lusciousness of tone and brilliance rather unusual. The Overture to Der Freischütz won much favor. Every number, in fact, brought out wild applause.

Blanch Hamilton Fox captured her hearers in the aria from La Favorita, which she sang with fine taste, displaying a voice of most pleasing characteristics, full of warmth and color. Signor De Grassi's beautiful violin playing aroused great enthusiasm. He wisely chose two movements of the Max Bruch G minor concerto, which has stood the test of the approval of the multitude for many years, so that it may be truly said to have become a popular classic. Signor De Grassi's interpretation of it revealed new beauties. The Preislied from Die Meistersinger was another clever selection on the part of the violinist. This, too, is beloved of the people, and displays technical difficulties which are easily overcome by a player of De Grassi's skill. Oakland is fortunate that so distinguished an artist is among us.

Mr. Steindorff's beaming face after the program was sufficient proof that he had been satisfied with the first concert of the winter series.

* * *

Advanced students of the Berkeley vocal teacher, Lydia Sturtevant, gave the Half-Hour of Music at the Greek Theatre yesterday afternoon. My assistant reports that there was the largest audience so far this season, that the singers were all enthusiastically received, and that the splendid piano accompaniments of Miss Fern Frost had much to do with the Half-Hour's success. The singers were: Mrs. Anita Lewis Cooley, coloratura soprano; Mrs. Alberto Jurich, mezzo-soprano; Mrs. Gertrude Haumschild, contralto; Mrs. Adelaide Taylor, contralto. Mrs. Beatrice Lucretia Sherwood played piano solos. There was a quartet besides the solos, and this, I am told, gave evidence of wise coaching.

JACK EDWARD HILLMAN'S SUCCESS IN EUREKA.

Jack Edward Hillman, the able young baritone, was recently the assisting artist at a concert given in Eureka by Tina Lerner and himself. The following extracts from the press speak for themselves:

Jack Edward Hillman, the Californian baritone, followed Miss Lerner's group with several delightful vocal numbers. His work was well received and vigorously applauded and he generously responded to the encores accorded him.—Humboldt Standard.

Mr. Jack Edward Hillman, the baritone, who contributed much to the evening's program, must not be overlooked. He is the fortunate possessor of a strong baritone voice of fine quality. His most popular offerings were those simple solos that reach the heart, such as "At Dawning," by Cadman, and "My Dear Little Irish Rose," by Gerrish-Jones, and also the selections calling for dramatic qualities, such as "Invictus," by Huhn, or "Dawn in the Desert," by Ross, or "The Year's at the Spring," by Beach. His offerings were all well received by not only those who enjoy good music but by those who know good music as well. All in all, the program given last night was of a quality and magnitude that evoked the praise of the hundreds of music lovers of Eureka.—Humboldt Times.

THE JOHN McCORMACK CONCERTS.

The first of the two John McCormack concerts will be given this Sunday afternoon, November 12th, in the Exposition Auditorium (Civic Center), at 2:30, and a huge audience will gather to welcome the great singer and enjoy the beauty of his golden tones. No student of the vocal art can go wrong in taking McCormack for a model for his phrasing, his artistry, his method of voice production, his breath control, his articulation and diction, which are about as fine as one can hear. Make no mistake—John McCormack is a great singer. His programs cover a vast field of musical composition and every number on them is a gem in its line. He has had special translations made of the German lieder, for, although he can sing them in the original language, he feels that his "brogue from the Emerald Isle" interferes slightly with his pronunciation, so he prefers singing them in English, and John McCormack's English can be understood, every word of it, by everyone in his audiences.

Here is the complete program for the opening concert, and of course, as usual, there will be as many if not more extra numbers than there are programmed ones:

1. (a) O Sleep, Why Dost Thou Leave Me?..... Händel
   (b) Tell Fair Irene ..... Händel
   Mr. McCormack
2. (a) Largo ..... Marcello-Salmon
   (b) Vivace ..... Marcello-Salmon
   Mr. McBeath
3. (a) Singer's Consolation ..... Schumann
   (b) May Night ..... Brahms

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   (c) When Night Descends ..... Rachmaninoff
   (d) Autumn ..... Bleichmann
   Mr. McCormack
4. (a) To a Wild Rose ..... MacDowell
   (b) Spanish Dance ..... Granados
   Mr. McBeath
5. Irish Folk Songs:
   (a) Nora O'Neale ..... Arranged by Hughes
   (b) A Ballynure Ballad ..... Arranged by Hughes
   (c) Kathleen O'More ..... Arranged by Hughes
   (d) Pastheen Fionn ..... Milligan-Fox
   Mr. McCormack
6. (a) L'Abeille (The Bee) ..... Schubert-Wilhelmj
   (b) Mazurka ..... Wieniawski
   Mr. McBeath
7. (a) The Bitterness of Love ..... James Dunn
   (b) The Old Refrain ..... Fritz Kreisler
   (c) Your Eyes ..... Edwin Schneider
   (d) Before You Came ..... Lane Wilson
   Mr. McCormack

Donald McBeath, the talented young violinist, and Edwin Schneider, the American pianist and composer, will be the assisting artists. The second McCormack concert will be given Sunday afternoon, November 18th, with a complete change of program . Tickets for both concerts are on sale at Sherman, Clay & Co.'s and Kohler & Chase's. Special box offices will be open at the Auditorium at ten o'clock on Sunday morning.

Mr. and Mrs. Arthur Fickenscher are to be heard in a most unique and interesting program on Monday evening, November 20th, at the Ballroom of the Palace Hotel. The evening is called "A Program of Contrasts," and begins with music in its infancy in the 12th and 14th centuries, and traces very fleetingly the development through the different nationalities until the Italian period of the 17th century. In this half of the program Mr. Fickenscher uses the harpsichord for his solos as well as for the accompanying instrument. The second part of the program is entirely modern and contrasts the development of today in the various nationalities represented in the first part.

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P. DEMETRIO DIES SUDDENLY.

P. Demetrio, a well known double bass player and orchestral leader of this city, died suddenly prior to the first symphony concert of the season, necessitating a last hour appointment in his place. He was at the last rehearsal and fell a victim to heart failure. He was not only a fine musician, but became known as an able leader of small orchestras. He was born in Naples, 44 years ago. His name was really Demetrio Papageorgopula, but owing to the difficulty in pronunciation he changed it to P. Demetrio. The musicians' colony of San Francisco loses an able member by his death.

Theodor Widmer, pianist and pedagogue, assisted by some of his pupils, gave a musicale at his studio, 2116 California Street, near Laguna, on Saturday, October 21st. Mr. Widmer lectured on the lives and works of Bach, Mozart, Beethoven, Chopin and Liszt. He explained how these great composers developed and improved the technic of piano music. During the afternoon Bertha Widmer, Bertha Keller and Paula Ritter contributed piano solos. The last named showed specially fine skill in her solo, Concert Valse by Wieniawsky, exhibiting brilliant technic. In her encore number, Chopin's Nocturne in F sharp, the young pianist showed much depth of feeling. Mr. Widmer delighted his pupils and guests with his fine interpretation of Beethoven's Sonata, Op. 57, and Liszt's Tarantella. The afternoon proved to be very instructive and delightful, and Mr. Widmer, who has been among us only during the last few months, expects giving these hours of music at regular intervals.

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FIFTH EDDY ORGAN RECITAL IN OAKLAND.

The fifth organ recital by Clarence Eddy, the dist guished American organist, will take place at the Fi Presbyterian Church of Oakland on Thursday eveni November 16th. The assisting artist will be Miss Eun Gilman, soprano. These recitals are meeting with usual success. The church is crowded on every oc sion and the large audiences express their delight appreciation. Miss Gilman is one of the most capa singers in the bay cities region and she will unquest ably prove a splendid feature on the program, which he as follows: Fantasie and Fugue in G minor hann Sebastian Bach); (a) Idylle (new) (Edward D' ry), (b) Fountain Reverie (new), (Percy E. Fletch Clarence Eddy; Air de Rossignol (Victor Mas (From the Marriage of Jeannette), Miss Eunice Gilm La Brume (Mist), (new), (Harvey B. Gaul), Finlan (Jean Sibelius), (Arranged by H. A. Fricker), Clare Eddy; Variations de Concert, Opus 1 (Joseph Bon (Dedicated to Clarence Eddy), Evensong (Easthope tin), Clarence Eddy; Aria, One Fine Day (Puc (From Madame Butterfly), Miss Eunice Gilman; (a) Trailing Arbutus (new), (Arthur Davis), (b) Interme Les Sylphes (new), (Arthur Davis), Allegro con fu (Auguste de Boeck), Clarence Eddy.

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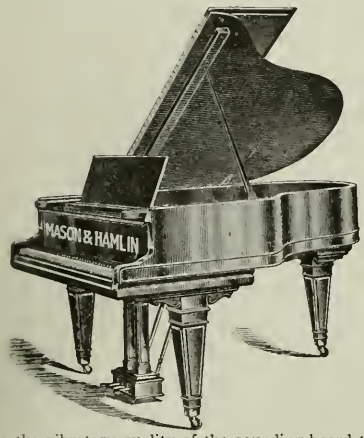

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WILHELMY'S READING OF MANFRED.

(Continued from Page 1, Col. 4)

Wilhelmy's declamatory art blended so neatly with the musical phrases that the words became suffused with the essence of the language of emotions. The rhythm, graceful undulation and deep sentiment which Schumann put into his music were translated realistically into words and phrases by Mr. Wilhelmy. It was really a superb achievement. We congratulate Mr. Wilhelmy.

Next to Mr. Wilhelmy, Betty Drews made an immense impression. She sang the various arias with intelligence and musical intensity. She brought out the dramatic and poetic values of these arias in a manner conformant to definite artistic ideals. The spoken lines were delivered by her with an intensity and conciseness that proved in accord with their literary importance. Mme. Drews, too, was entitled to praise because of her fine enunciation and graceful phrasing. Marta von Stürmer sang with understanding and with intelligent punctuation. Harold Parish Williams added to the performance with the smoothness of his voice and the intelligent presentation of the sentiments he was called upon to express. Other artists who combined to contribute to the fine ensemble of the performance were: Miriam M. Elkus, Etta Morshead, Lawrence Strauss, whose elegant phrasing was among the notable features of the evening, Marion Vechi, and Louis A. Larsen. The ensemble singing of these artists was really delightful.

Gyula Ormay and Amy Seller Goldsmith were responsible for the instrumental music of the event, and both proved to be thoroughly competent to cope with the artistic requirements of the work. Mr. Ormay, both as pianist and "organist," had ample opportunity to display his inborn musicianship. Mrs. Goldsmith contributed splendid pianistic facility. The entr'act music was particularly effective and artistic. The entire affair may well be counted among the most successful and satisfactory of this prodigious season.

S. F. SYMPHONY ORCHESTRA.

Debussy's "Iberia" Feature of Second Symphony Concert.

The second concert of the second pair of symphonies by the San Francisco Symphony Orchestra will be given on Sunday afternoon, November 12, at the Cort Theatre, under the direction of Alfred Hertz. The program which made such a wonderful impression will be repeated. Mendelssohn's overture, "Melusina," one of his less known compositions, will be the first offering. It is marked by vigorous and spirited conception, unity and originality. Those interested in modern music have a revelation in store for them in Debussy's "Iberia," which created a furore on Friday. Tschaikowsky's Sixth Symphony, commonly called the "Pathetic," and one of the most glorious compositions known in symphonic literature, will be the final number.

The first "pop" concert proved such a triumph last Sunday that the officers of the Musical Association are elated at the experiment. Conductor Hertz has prepared a delightful feast in light music for the second "pop" concert, which is scheduled for Sunday afternoon, November 19. The following program will be offered: Symphony in G major, No. 13 (Haydn); Three Hungarian dances (Brahms); Entre Acte and Ballet Music, "Rosamonde" (Schubert-Reger); Overture, "Merry Wives of Windsor" (Nicolai).

Debussy and "Iberia."

A few explanatory words may be necessary to prepare music lovers for the novelty which appears on the program of the second pair of symphonies by the San Francisco Symphony Orchestra. Referring to Debussy's "Iberia," which will be played for the first time in San Francisco, and furnish, to many in the audience, their first experience of modernism—if not futurism—in musical art; a school of expression in sound of which Debussy is the foremost French exponent.

The sub-title to "Iberia" is "Images pour Orchestra," the English equivalent being found in "Tone pictures for orchestra."

The main title identifies the work with Spain, Iberia having been the classical name of that country. It is, however, only in the third and last movement that there can be any doubt about the source of Debussy's inspiration. The first and second movements are lacking in any special local color. The first movement, "By the Streets and by the Wayside," attempts to reproduce musically and poetically the noises heard in such places.

The second movement, "The Perfume of the Night," is a beautiful impressionistic effort, inspired by the odors or perfumes of the night.

In the third movement, "The Morning of a Fete Day" (or Fiesta), we find ourselves unmistakably in Spain. It is a highly-colored, more or less impressionistic tone-picture of a hurrying and scurrying crowd bent on merrymaking, as the Latins understand it. Guitars, castanets and tambourines figure prominently, and marvelous bell effects suggest (as so often is the case in Latin countries) the religious character of the Fiesta to be celebrated.

Turning now from the programmatic side of "Iberia" to that of its purely musical treatment, it will be well to caution the non-initiated to be prepared for a new experience, and to advise them to cast aside all preconceived ideas of the function of musical art.

To a vast majority of music lovers the pleasure to be derived from music results from well-defined melodic and rhythmic flow of agreeable sounds, fast or slow, sad or joyful, according to requirements based on more or less (to them) comprehensible harmonic progressions. The modernist composer, on the contrary, eschews the obvious and commonplace, and

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strives to create an "atmosphere," so to speak, in which the listener, too, must live for the time being in order to comprehend and derive pleasure from the inspiration of the composer-poet-colorist. In other words, since the days of Beethoven, the trend of musical expression has been away from the extended or structural aspect of the art towards its expressive sense and power as a medium to move the listener subconsciously.

If one cannot, or will not, passively resign oneself to be influenced by this new mode of musical expression, there is no likelihood that one will receive pleasure or satisfaction from it.

Will this new school of music ever entirely replace the old? It is difficult to give a positive answer. Thirty years ago the works of Richard Wagner were derided and opposed by a large proportion of the world's music followers. Today, the public crowds our music-halls and opera houses to overflowing whenever a Wagnerian concert or opera is given.

RILEY-ATTL CONCERT.

Herbert Riley, the successful and gifted cello virtuoso, and Kajetan Attl, the brilliant harpist, will give a harp and cello concert at the Colonial Ballroom of the St. Francis Hotel on Thursday evening, November 23rd. They will be assisted by Mrs. Etta Morshead, soprano, and Miss Carrie Jones, piano. The artists who will present this program are among the most able and musicianly in the West and have conquered for themselves an enviable reputation by reason of their artistic finesse. The program has been prepared with great care and will contain compositions of the highest grade. There will be a Beethoven Sonata for cello and piano, and solos for harp and also for cello. Mrs. Morshead will sing several representative songs. Boxes containing six will be $10, boxes containing eight will be $15, and admission tickets will be $1. Tickets are now on sale at Sherman, Clay & Co., Kohler & Chase, and at the St. Francis Hotel news stand.

SHAVITCH-DeGRASSI-BEM TRIO.

The Shavitch-DeGrassi-Bem Trio will give the second of a series of three chamber music concerts in the Italian Room of the St. Francis Hotel on Tuesday evening, November 14th. After the unqualified success of the first concert of the series, this subsequent event should prove of unusual interest to the musical public. The program will consist of: Trio Op. 40 (Brahms); En Blanc et Noir for two pianos (Dehussy); Trio Op 63 (Schumann). The Dehussy number will be presented for the first time in America on this occasion, and since Tina Lerner will be the assisting artist and will play the first piano part of this work, the event is bound to be of extraordinary musical importance. This brilliant young artist can not be heard too often. She is most assuredly one of the most distinguished pianists in the world, and the writer prefers her in many things to other pianists who visit us during the course of a season. There is a treat in store for our music lovers on this occasion. Tickets are $1 and are for sale at Sherman, Clay & Co. and Kohler & Chase. The event is under the management of Mrs. Jessica Colbert.

At the next pupil recital, to be given November 17th, at the studio of Joseph George Jacobson, the piano class will feature Grieg's music. The Peer Gynt Suite will be rendered and Mr. Jacobson will give an explanatory talk on the music and on Ibsen's dramatic poem in particular. J. F. Shopp, hasso profundo, who created such a favorable impression at his concerts given with Horace Britt in the city, will sing several Loewe Ballads, and Georg von Hagel will play some cello solos by Hadley, Friml and himself.

ORPHEUM.

The Orpheum announces for next week another great new show which will include several of the most successful and popular headline attractions in vaudeville. Sophia Tucker and her Five Kings of Syncopation will be heard in a repertoire of songs entirely new to this city. Miss Tucker is known as "The Mary Garden of Ragtime." Her ability, however, is not confined to this kind of song. She is equally at home with any sort of lyric and is richly endowed with a quaint and original humor which is infectious. Her five Kings of Syncopation are five young men of instrumental ability who greatly add to the effect of her songs. Josie Heather, known both in this country and in England as one of the most winsome, dainty and clever of singing comediennes, will share the headline honors. She will sing four songs she popularized at the British Music Halls which were specially written for her and for each of which she makes a complete change of costume. She brings with her William Casey, Jr., an excellent accompanist, who sings songs of his own composition and is also assisted by Bobbie Heather, who does some clever boy stunts and Highland dancing.

Another special headline attraction will be "Cranberries," a new sketch by Everett S. Muskay, whose successful comedettas, "The Highest Bidder" and "The Meanest Man in the World," are freshin the public memory. "Cranberries" is described by the author as "a morsel for epicures of vaudeville," and develops a charming love story. It is interpreted by Frederick Karr, Neill Pratt and Marian Day, all of whom are fortunately cast. Beeman and Anderson will cut up didos and funny capers on roller skates. Their performance may be briefly summed up as artistic clowning. They can, however, when they will, prove themselves to be expert and champion skaters, who accomplish many feats unknown to others in their line of work.

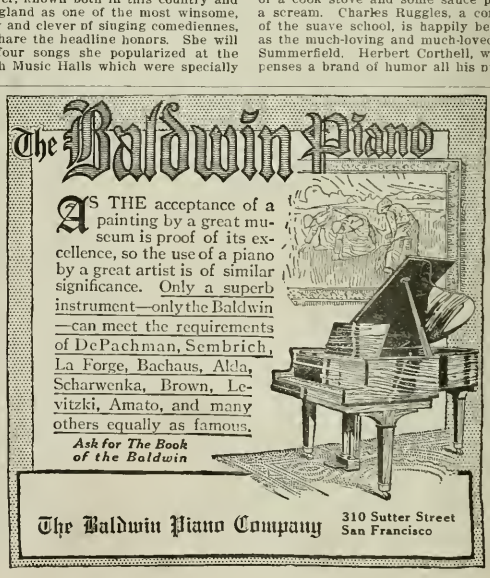
Johnny Cantwell and Reta Walker will offer sixteen minutes of song and story which they call "Get the Fly Stuff," and which is as clever as it is enjoyable. Ruth Budd, whose smile is so infectious that composers have devoted songs to it, is not only a charming vocalist but a wonderfully clever aerialist, whose feats are both novel and daring. The Ward Brothers and the great scenic sensation, "The Forest Fire," with Sylvia Bidwell and Company, will complete this splendid bill.

CANARY COTTAGE AT THE CORT.

"Canary Cottage" enters upon the second and final week of its special return engagement at the Cort Theatre with the performance of Sunday night, November 12th. The popular Oliver Morosco "comedy with music" will, with the conclusion of the present engagement, have rolled up a record of ninety performances in San Francisco to capacity houses. The coming week definitely represents the final opportunities for local theatregoers to see "Canary Cottage," for it immediately starts on its Eastern journey, preparatory to opening the new Morosco Theatre in New York late in December.

Spice is one of the principal ingredients of "Canary Cottage" which makes for its success. The clever book by Oliver Morosco and Elmer Harris has just enough plot to furnish plausibility to a series of most ludicrous episodes and allow opportunity for the fun-making of as clever a company as was ever banded together for musical comedy purposes. Earl Carroll has written a score of ingratiating melodies that are the joy of the whistler. The production shows the careful hand of Morosco throughout, and the daring and bizarre costumes look fresh from the bandbox.

Trixie Friganza, portly and efferves cent, was never funnier than as the stylish "cook lady," and her xylophone solo accomplished with the kindly assistance of a cook stove and some sauce pans, is a scream. Charles Ruggles, a comedian of the suave school, is happily bestowed as the much-loving and much-loved Jerry Summerfield. Herbert Corthell, who dispenses a brand of humor all his own, ca



rts through the piece in green pajamas d gives an imitation of a musical come- sousе that has originality stamped all er it. These three lead in the fun- king. Their work is supplemented by cleverness of Leola Lucay, Dorothy obb, Carl McCullough, Lew Cooper, ace Ellsworth, Elsie Gordon.

TESTIMONIAL TO FRED BROOKS.

A monster testimonial will be given to red Emerson Brooks, in the Italian oom of the Hotel St. Francis, to augurate his international tour. This ll take place on November 14th. On that casion a sample of the "evenings" hich Brooks and his company will give their tour will be enjoyed by those king part to the farewell. Those in arge of the testimonial declare it will the biggest thing ever held in Califor- a to honor a literary man of any na- onality, the social and literary aristoc- cy of the Bay Cities being pressed into rvice for the big event.

One feature of the testimonial will be e reading of written messages to rooks, attesting to his international orth as a poet and lecturer, from na- onal characters who cannot be present. hese will include special letters from ardinal Gibbons, William Jennings Bry- n, Theodore Rossevelt and Senator Jas. Phelan. Bryan's letter is said to be rticularly "different." To enable the orest literary light to attend the testi- onial on a level with the aristocracy of oney, there will be only one price for ckets, and that price will be only a ngle dollar, no seats being reserved.

ALCAZAR.

"The Co-respondent," a gripping drama th a divorce theme that is new in treat- ent and plot, originally produced with eat success at the Booth Theatre, New ork, with Irene Fenwick, the original ar, is to be presented at the Alcazar The- re next week, beginning Monday night, r the first time in this city. Miss Eva ang will have the principal role, sup- rted by her co-star, John Halliday, and e other members of the Alcazar Play- s in a sumptuous production which elasco and Mayer have specially pre- red.

STEINDORFF'S POP CONCERT

Paul Steindorff plans to offer a bril- ant program for the second "Pop Con- rt," tomorrow, Sunday afternoon at ree o'clock in the Oakland Auditorium. he first concert a week ago served to troduce orchestra and soloists aoew to e East Bay audience which gathered, d has resulted in a largely increased le of seats for the second recital. In- rest in tomorrow's concert is greatly gmented by the announcement that ugene Blanchard, the distinguished anist, and Miss Mary Bernhofer of San rancisco, a prima donna soprano of rec- nized talent will be the soloists.

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ISADORA DUNCAN TO DANCE FOR US.

Manager Greenbaum Unexpectedly Adds Another Great Attraction to His List.

Three weeks ago Isadora Duncan, the originator of what is known as Classical and Symphonic Dancing, arrived in New York after a brilliantly successful tour of South America. For the past seven years Mr. Greenbaum has been endeavoring to secure this attraction for this city, but the artist's time was all taken up. Three years ago he had succeeded in securing a contract when it was cancelled on account of the terrible automobile accident which resulted in the drowning of her two children in the Seine, near Paris. It was then thought that Isadora Duncan would never again dance. After a year's absence from the stage she was induced to appear for the benefit of wounded French soldiers, and once again back on the stage the lure of the footlights kept her there.

Nijinsky, the leading dancer of the Russian Ballet, says frankly that it is to the inspiration derived from Isadora Duncan, when she toured his country ten years ago, that the modern Ballet Russe owes its existence. She has revolutionized the art of dancing and really created a new art. Although born and raised in San Francisco, Miss Duncan has never danced here since early childhood, so, with its usual loyalty to its gifted native daughters, San Francisco will extend a royal welcome to this great artist. Miss Duncan dances only to music of the masters. When she toured in the East five years ago, with the New York Symphony Orchestra, she astonished everyone by her marvelous dance interpretations of such works as Beethoven's Seventh Symphony, which, by the way, Wagner termed "The Apotheosis of the Dance"; Schubert's "Tragic Symphony," and other compositions of this character.

Of course, this is only possible with a large and splendid orchestra, so at her three appearances in San Francisco she will be supported by a magnificent symphony orchestra of sixty men, under the baton of the famous Roumanian conductor, Oscar Spirescu. The performance will be given at the Valencia Theatre, where the splendid stage makes it possible to present dance performances at their very best. The first program is to be given Tuesday night, November 28th, when Gluck's two master works, "Iphigenia in Aulis" and "Iphigenia in Tauride," will be given in their entirety.

The second performance is scheduled for Friday night, December 1st, and the third for Saturday matinee, December 2d, when the following program will be given on both occasions: "The Redemption," a symphonic poem by Cesar Frank (first time here), "Ave Maria" (Schubert), Suite of "Valses" (Schubert), and the complete "Symphonie Pathetique," by Tschaikowsky. The scale of prices for this attraction will be $2.50 and $2.00 on the lower floor, and $2.50, $2.00, $1.50 and $1.00 in the balcony. There is no gallery in the Valencia. Mail orders may now be sent to Will. L. Greenbaum at Sherman, Clay & Co.'s. The regular box offices will open Wednesday, November 22d.

SHORT ITEMS OF INTEREST.

Miss Mary Bernhofer will be soprano soloist at the second Steindorff Sunday afternoon 'Pop" concert which will be given at the Oakland Municipal Auditorium this Sunday afternoon, November 12th. Miss Bernhofer has also been engaged to sing at the Jewish Emigrant Society concert at Golden Gate Commandery Hall on Saturday evening, November 18th. On this occasion she will sing several solos, and a duet with Cantor Rappaport.

* * *

The Douillet Musical Club held its twenty-eighth meeting at the Douillet Conservatory of Music, 1721 Jackson Street, on Sunday afternoon, November 5th. The program presented on this occasion was as follows: "Carnaval Mignon" Scenes pantomimiques (Ed. Schutt), Miss Mildred Lorrayne Stombs; Lecture, The Musical Education That Educates, Miss Alice Bashford; Air, Oh, Weep, Oh, Weep, Mine Eyes, from Le Cid (Massenet), Miss Lorine Pfarrer; Double Concerto for two violins (Bach), Miss Ethel Austen and Prof. Nat. J. Landsberger, Mrs. Nat. J. Landsberger at the piano.

* * *

Giuseppe Jollain, the well known and successful violinist, and Sigismondo Martinez, the erudite pianist, gave a delightful program for the Council of Jewish Women at Native Sons' Hall recently. The audience was exceedingly appreciative and manifested its delight by frequent demonstrations of hearty applause. Mr. Jollain won his hearers by reason of his splendid tone and exquisite interpretation, and Prof. Martinez impressed because of his thorough musicianship and technical skill.

* * *

Sir Henry Heyman acted as guest for the members of the Cherniavsky Trio at a delightful dinner given at the Bohemian Club.

* * *

The present month is a very busy one in the Fickenscher Studios. Mr. Fickenscher is giving two pupil recitals, one on the 7th at his home studio across the Bay in Berkeley, and the other to be given on Friday, the 17th, at his Grove street studio. A feature of both these recitals will be the Quintet from the Meistersinger, sung by Mrs. Fickenscher, soprano; Miss Ruth Crandall, contralto, Carl E. Besler, lyric tenor; Ivan Gronsky, tenor, and Adalbert Engel, bass. Other numbers will be rendered by Miss Betty Payne, coloratura soprano, who toured with the La Scala Grand Opera Company, singing small roles. Miss Crandall, who recently sang at the Pacific Musical Club with great effect, will also give a group of solos, and there will be other concerted numbers.

Miss Louetta Weir, whose excellent concert at t St. Francis Hotel last season will be remembered w pleasure, is now in Chicago, where no doubt her fi artistic accomplishments will be duly recognized.

Shavitch-De Grassi-Bem Trio
Second Chamber Music Concert
Tuesday Evening, November 14th, at 8:15
Italian Room, Hotel St. Francis, Post Street Entrance
Assisting Artist: TINA LERNER, Pianist
Program: Brahms, Trio, Op. 40; Debussy (For Two Pianos) "En Blanc et Noir" (First time in San Francisco), Tina Lerner and Vladimir Shavitch; Schumann, Trio Op. 63.
Single Admission, $1.00. Tickets for sale at Sherman, Clay & Co., and Kohler & Chase.
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Assisted by **Mrs. Etta Morschead,** Soprano
Miss Carrie Jones, Piano
St. Francis Hotel Colonial Ballroom
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Boxes Containing 6 Seats, $10.00
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econd Pair of Concerts Tax Even Standing Room at the Cort Theatre, and Alfred Hertz Becomes Centre of Musical Interest in San Francisco. Debussy's Iberia Contains the Characteristics of the Ultra Modern School of Composition.

By ALFRED METZGER

So far the five symphony concerts which formed the ginning of the season 1916-1917 have attracted suffi- ently large audiences to crowd every seat at the Cort eatre, and last Sunday it was necessary to discon- ue the sale of standing room admissions in order to mply with the laws governing this part of the audi- ium. This is not only proof that Alfred Hertz is a mphony leader whose unquestionable genius appeals the musical public at large, but also that the concert- ng people of San Francisco are sufficiently intelligent d appreciative to know a good conductor and good isic when they come in contact with them. The pro- am presented during the second pair of symphony ncerts on Friday afternoon, November 10th, and Sun- y afternoon, November 12th, was: Overture, Melu- na, Op. 32 (Mendelssohn); Tone Picture for Orches- (No. 21, Iberia (Debussy); Symphony No. 6, B mi- r—Pathetic, Op. 74 (Tschaikowsky).

Owing to the fact that the Debussy number was pre- nted for the first time in this city and also that it longs to the so-called ultra-modern school, we shall al with it first. We heard one of the rehearsals and two public performances, thus becoming sufficiently miliar with it to note its various peculiarities. We ve no quarrel with anyone who considers this ultra- dern school as the essence of musical beauty. We n not question the sincerity of people who really claim t they are impressed with the climactic chord of the th or the augmented chord of the fifth, no matter how quently repeated in almost monotonous continuance. t we do have a right to express our own opinion and e our impressions concerning this new style of mu- al expression. The work is entitled a "tone-picture" orchestra, and is intended as an impressionistic mu- al description of scenes in Spain, including those by streets and by the wayside, those created by "per- mes" of the night, and a scene on the morning of a e day.

Now the mode of procedure in composing an ultra- dern work such as this composition by Debussy is consider impressions as fleeting mental visions; one these impressions following another in quick succes- n, absolutely detached, and in a manner that demands one to forget one impression as quickly as it is ended d let it be succeeded by a new picture which in its n is to be immediately forgotten. This disjointed ranged and totally disassociated way of dealing with timents or emotions is considered today the vogue the music lovers. Consequently, those of us who fer to find ideas dependent upon one another, who e to hear certain emotions represented by fixed mu- al themes, who like to follow these themes through- t a composition, watch them as they disappear and appear throughout the score, delight in the ingenious nner in which a composer can deal with one thought innumerable harmonic figurations without repeating nself, and who regard theoretic treatment in the same nner as those of literary tastes look upon the vo- bulary or phrases of an author—we repeat, we who s prefer our musical feast, are regarded as old-fash- ed, or reactionary, as the politicians would say.

From the standpoint of those who regard such works Iberia as the culmination of musical art, we confess ility to being old-fashioned. Our love for symmetry, r regard for beauty of consecutive musical themes, our miration for theoretical skill expressed in the varied atment of one particular musical thought, our affec- n for all that is sane, sound and easily comprehended beauty of tone balance and melodic luxury, revolt ainst the ugly, tense, irritatingly disjointed and far- ched impressionistic lunacy that seems to pervade the sical world of today. The best we can say of a com- sition like Iberia is that it makes us laugh at times en we look at the musicians, see them work like odchoppers by the sweat of their brows and accom- sh practically nothing except a few sawed-off chords a succession of noises the nature of which only the mposer can truthfully identify.

We were particularly amused with the second part, titled "Odors of the Night," and, although we should t permit levity to mingle in the discussion of a serious sical performance, we must say that the only char- teristic of the odors of the night that we discovered thout effort was their smell. Regarding street scenes, e can only say that one of these ultra-modern compos- s will some day compose tone pictures of the streets San Francisco. All that seems necessary for an pressionistic work of this kind is to collect a street r gong, an automobile horn, a fire bell, a police whistle d a wind machine and the symphonic poem "a la caca- phonie" is complete. And since we are told that the ugly has its place in music as well as the beautiful, why, here is ugliness in its most primitive form.

Some of our friends seem to have noted a Spanish flavor to the onion odors of the night. There is nothing Spanish about this music as far as we can see, except the tambourine and castanets. Even the tempo or rhythm lacks somewhat of that undulating swing for which the old Spanish music has become so famous. It is true that during the rendition of the second part of this work—you see, the odors stick to us—there are some remarkably ingenious and unusually clever arrangements of instrumental groups. Indeed some of the effects are so skillfully attained that there is a certain beauty in them; but this beauty is one of combination rather than of distinct phrases—one of theoretical treatment rather than emotional expression—cold rather than charged with sentiment—prose rather than poetry.

If music is to become the expression of the commonplace in life, then this ultra-modern school has its mission to perform. If music is to portray the ugly, then this cacaphony has its place in our hearts. On the contrary, if music should only be employed to express something beautiful, something pleasing, something pure, then the ultra-modern school of this character is only a transition experiment which will lead through a succession of musical swamps into a valley of sweet scented blossoms.

Who was there in that vast audience who did not breathe easier when the calm, dignified strains of Tschaikowsky's Pathetic Symphony began to float from the orchestra! This is what we call beautiful music. It is agreeable and pleasing. It portrays beautiful sentiments. It deals with musical thoughts in a sane and easily comprehended manner. It is the essence of beauty and poetic refinement. And the manner in which Alfred Hertz conducted the work, so supremely calm, so delibrately majestic, was a relieving contrast to the pulsating, nervous mode of reading to which we have become accustomed. From a musical standpoint, that is to say, from the orchestral side, the work was throughout excellent. That the Debussy work could be played at all during certain phases was a surprise to us. The fact that the musicians were able to play some of the passages sufficiently well to make us understand what they represented proved that they were blessed with more than ordinary skill. That Alfred Hertz succeeded in giving us a tone picture that notwithstanding its bizarre nature could be recognized as something, revealed the master's unquestionable genius. Only a genius could change this work from an imitation of tuning-up to an apparently consecutive musical edifice.

In the preceding lines we have only expressed our own ideas. It is not our intention to reflect on those who consider this kind of music come il faut. They have just as much right to their opinion as we have to ours. Therefore this impression is absolutely personal. We do not condemn anyone who is of another opinion than ourselves. But we would consider ourselves unworthy of the trust reposed in us by our readers, if we said something in these columns which we could not honestly uphold at all times. We are glad to hear new works. Indeed it would be monotonous to hear the same compositions all the time. But while we are willing to suffer in listening to them, we want to have the satisfaction of rejoicing in writing about them.

CHAMBER MUSIC SOCIETY IN BERKELEY.

The Chamber Music Society of San Francisco will give one of their exquisite chamber music programs at the Harmon Gymnasium of the University of California on Tuesday evening, November 21st, under the auspices of the Berkeley Musical Association and the Music Department of the University of California, and under the able direction of Mrs. Jessica Colbert. The program to be presented on this occasion will be somewhat different from those given during the San Francisco series, including groups of solos by Louis Persinger and Horace Britt. The program to be presented will be: Quintette, piano and strings, A major, Op. 81 (Dvorak); Solos for 'Cello—(a) The Hamadryad (May Mukle), (b) The Light Wind (May Mukle), (c) Intermezzo (Lalo), Horace Britt; Quartet, flute and strings, A major (Mozart); Solos for Violin—(a) Ave Maria (Schubert), (b) Melodie (Dvorak-Persinger), (c) Danse tzigane (Nachez), Louis Persinger; String Quartets: (a) Irish Tune from County Derry (Percy Grainger), (b) Molly on the Shore (Percy Grainger).

Tickets for sale at Tupper and Reed, 2237 Shattuck Avenue; Saddler's, 2253 Telegraph Avenue; Co-Operative Store, U. C. Campus; also from Students. Prices: Adults, $1.00; Students, 50 cents.

LOUIS PERSINGER'S ARTISTIC TRIUMPHS.

Louis Persinger, the violinist, recently filled engagements in Sacramento, Salinas and Hollister. The following notices speak for themselves:

"He played with a glorious warmth and purity of tone that won his audience at once. His violin is a thing alive. It sings its melodies into the heart, where they will not be forgotten and where they remain an

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inspiration in this work-a-day life of ours."—Sacramento Bee.

"Louis Persinger, in his diversified program, contributed something new to a typical Salinas audience. His clear and well-balanced phrasing, soulful interpretations, coupled with a wonderful technic, gave to his hearers a hitherto hidden view of classical music. Spontaneous applause followed each number and he was called back many times during the program."—Salinas Daily Journal.

"He has the afflatus, he has the technic, he is a master. Others have had more press puffs and more press agent stuff than Louis Persinger, but I make bold to say that he is in the front rank of living violinists anywhere."—Hollister Bee.

MUSICAL COURIER EXTENDS FELICITATIONS.

The Pacific Coast Musical Review is greatly appreciative of the following editorial paragraph which appeared in the Musical Courier of November 9, 1916:

"Our energetic and esteemed contemporary, the Pacific Coast Musical Review, is out with its sixteenth anniversary edition, a forty page paper, handsomely made up and filled up with interesting matter. Among the features are special articles on: The Music Club of California, L. E. Behymer, Western Impresario; Standardization, Oliver Morosco, etc. The issue is filled with a measure of news and advertisements which augurs well for the season's tonal activity on the Pacific Coast, and must fill Editor Metzger's heart with joy. He is a potent musical and journalistic force in his part of the country."

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PUBLISHED EVERY WEEK

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SIXTEENTH YEAR.

HICAGO OPERA COMPANY OPENS WITH "AIDA."

(By Wire from Staff Correspondent.)

Chicago, November 14, 1916.

acific Coast Musical Review:

Opening night of the Chicago Opera Company in Aida roved to be a brilliant success. The cast included aisa, Claussen, Rimini, Crimi. Campanini conducted asterly. The stirring ensembles received many re-alls and cheers. House was completely sold out, and e event proved to be a brilliant and elaborate social nd artistic success.

THE SECOND SYMPHONY "POP" CONCERT.

The San Francisco Symphony Orchestra's innova-on of giving "pop" concerts in addition to the regular riday and Sunday symphonies, after the fashion of the ading orchestras of the East, has met with the hearty pproval of local music lovers, as was evidenced by the apacity house attracted to the first of these affairs two undays ago. Director Alfred Hertz and the officers of e Musical Association of San Francisco were more an delighted at the interest shown. The second "pop" oncert is scheduled for next Sunday afternoon, No-ember 19, at the Cort Theatre, and Director Hertz has repared a program of light music that promises an even ore delightful feast than that of the first "pop" con-rt. The concert will begin at 2:30 o'clock sharp; the ntire organization of eighty musicians will be utilized, nd Alfred Hertz will conduct.

The program comprises four numbers, the first being aydn's exquisite Symphony in G major, No. 13. A roup of three Hungarian dances by Brahms will fol-w Max Reger's arrangement of Schubert's entr-acte nd ballet music from "Rosamunde" is certain of popu-r appeal. Another happy selection on Hertz' part is e prize song from Wagner's "Die Meistersinger," Wil-elmj's paraphrase being employed. The overture to icolai's "Merry Wives of Windsor" will bring the con-rt to a glorious conclusion.

The prices at the "pop" concerts range from but 25 ents to one dollar, and tickets are on sale at Sherman, lay & Co.'s, excepting Sunday, when they may be had the Cort Theatre box-office. It should be remembered at neither guarantors' nor subscribers' season tickets re issued for the "pops"; that the entire house is at e disposal of ticket purchasers, and that the first to ome are the first to be served.

The third pair of symphony concerts will be given on riday afternoon, November 24, and Sunday afternoon, ovember 26, at the Cort, the programs being identical n both occasions. The program follows:

—Symphony No. 7, A major, Op. 92 ..... Beethoven
—Symphonic Poem, "Les Eolides" ..... Cesar Franck
—Tone Poem, "Death and Transfiguration," Op. 24 ..... Strauss

STEINDORFF "POP" CONCERT.

Two Oakland girls, well known and well beloved in ast Bay musical circles, will contribute the solo num-ers to the program which Paul Steindorff is arranging r the third concert of the winter series next Sunday ternoon at three o'clock at the Oakland Auditorium. hey are Mrs. Patricia O'Connor-Henshaw, soprano, and isa Lucy Van De Mark, contralto. Both have been ometime pupils of Steindorff himself among others.

Mrs. O'Connor-Henshaw, who recently has been de-ghting the Southland in concert work, is home on a sit to her parents in Oakland and will sing locally only this affair. In Los Angeles she has been pursuing er vocal studies with Mme. Ellen Beach Yaw. In De-ember she is billed for a big concert in that city as a enefit for the Belgian relief fund, and must return in me for that engagement. For five years Miss Van De ark has held the esteem of East Bay judges of vocal usic while she has been soloist at the First Scientist hurch in Oakland. Her training has all been in Cali-ornia and her present beautiful vocal equipment is a estimonial to California methods and teachers.

Steindorff is planning an exceptionally brilliant pro-ram for his orchestra of fifty musicians in addition to e offerings of the soloists. Two movements from aydn's popular Military Symphony in G major, and enaen's exquisite Wedding Music in four parts, will be nong the more attractive numbers.

SCHUMANN-HEINK'S GENEROUS "POP" CONCERT

The World's Greatest Contralto with Characteristic Generosity of Heart and Bigness of Soul Remembers the Widows and Orphans of Europe and the Children of San Francisco

Every music lover within fifty miles of San Francisco is anxiously awaiting the two concerts to be given by that supreme artist and glorious woman, Ernestine Schumann-Heink. This great singer, who is loved as much for herself as for her art, is to be with us Sunday afternoons, Nov. 26th and Dec. 3d, and will sing two colossal programs of beautiful song at our Exposition Auditorium. Mme. Schumann-Heink has sung in this building before (at the Beethoven Festival), and at that time amply demonstrated that her glorious voice and perfect method of singing made it possible to hear every word and every tone in the most remote corners. To fill a building like the Auditorium is not so difficult when the singer has the voice and the requisite knowledge how to use it.

At each of the concerts our own gifted "petite princess of the piano," Eula Howard-Nunan, will be heard in a group of piano solos. Several years ago Mme. Schumann-Heink heard this talented young woman play and exclaimed: "You play exquisitely! You must play at my concerts sometime," and the result is, that instead of bringing a special soloist with her this season, she engaged the charming Eula Howard-Nunan. The first Schumann-Heink concert will be given in the cause of sweet charity, and this gift, coming entirely unsolicited

MME. SCHUMANN-HEINK
The Greatest Contralto the World Has Ever Known Who Will Give Two "Pop" Concerts at the Exposition Auditorium Sunday Afternoons, November 26 and December 3

and unexpected, makes the action doubly noble. One-half of the artist's share of the receipts will be given to aid the orphans of the soldiers of her native land, and the other half will be distributed to the poor children of this city by a committee of women chosen for that purpose.

The program on this occasion will be a stupendous one, as can be readily seen, for it is as follows: (a) "Erda Scene" from Das Reingold (Richard Wagner), (b) "Waltraute Scene" from Die Gotterdämmerung (Richard Wagoer), (c) "Brangaene's Ruf" from Tristan und Isolde (Richard Wagner), (d) "Hirtenknabe Liedchen" from Tannhäuser (Richard Wagner); Song Cycle —Frauenliebe und Lehen (Robert Schumann); (a) War (James H. Rogers), (b) Before the Crucifix (Frank La Forge), (c) Danny Boy (Fred. E. Weatherly), (d) Kerry Dance (J. L. Malloy), (e) Bolero (Arditi).

The second Schumann-Heink concert will offer a program of what the diva says are "the songs my public seem to love the best," and on the list are many with which the name Schumann-Heink is identified and which no one living can interpret as does this queen of song. The list is as follows: (a) My Heart Ever Faithful (J. S. Bach), (b) Ich liebe dich (Beethoven), (c) Aria: "Ah mon Fils" from the opera Le Prophete (Meyerbeer); (a) Du bist die Ruh' (Fr. Schubert), (b) Die Forelle (Fr. Schubert), (c) Der Erlkönig (Fr. Schubert), (d) Traum durch die Dämmerung (Richard Strauss, (e) Heimweh (Hugo Wolf), (f) Mutter an der Wiege (Carl Lowe), (g) Spinnerliedchen (H. Reimann Collection, 17th Century); (a) Dawn in the Desert (Gertrude Rosa), (b) Cry of Rachel (M. T. Salter), (c) Down in the Forest (Landon Ronald), (d) The Rosary (Ethelbert Nevin), (e) Good Morning, Sue (Leo Delibes).

Remember that this is the first time that Schumann-Heink has appeared here at "Pop" prices and that you can get reserved seats for as little as fifty cents. Tickets at $1.50, $1.00 and 50 cents will be ready on Monday morning at Sherman, Clay & Co.'s and Kohler & Chase's. Mail orders should be addressed to Will. L. Greenbaum, at Sherman, Clay & Co.'s, corner Sutter and Kearny streets. Who can afford to miss hearing Schumann-Heink at such prices and at the same time have the opportunity of helping such a noble cause that for which her first concert is to be given?

CHAMBER MUSIC SOCIETY'S SECOND CONCERT.

The Chamber Music Society of San Francisco will give its second concert and the first one of its afternoon series at the San Francis Hotel, in the Colonial Ballroom, Tuesday afternoon, November 28th, at 3:15. H. B. Randall, the clarinetist, will be the assisting artist. The program will be as follows: Quartet for strings (Haydn), Quintet for clarinet and strings (Brahms), Quintet for piano and strings (Cesar Franck). Tickets will be ready Monday at both Sherman, Clay & Co.'s and Kohler & Chase's.

ISADORA DUNCAN TOUR CANCELLED.

Isadora Duncan, the dancer, met with an accident while practicing last week and sprained an ankle. In consequence she has been compelled to cancel her tour for the present. Mr. Greenbaum will refund on all mail orders received.

PACIFIC MUSICAL SOCIETY CONCERT.

One of the recent concerts of the Pacific Musical Society was given at the Palace Hotel on Wednesday evening, October 25th, before a very large and enthusiastic audience. The greater part of the program was given by professional musicians well known to the music public for their superior attainments, and the program itself was selected with a view to the greatest amount of real enjoyment for those in the audience. Miss Heath was in good voice and sang with her never-failing artistic charm. One of her best numbers was a new song by Rosalie Hausmann, a "Hindu Night-Song," Dhan Mukerkji, in which Miss Hausmann has showed her talent at its very highest development. The song was really very lovely and was heartily encored till Misa Heath very graciously repeated it. Miss Heath's "Die Lorelei" was delightfully given. Mrs. Henry Banks at the piano and Elsa Ruegger with the 'cello played the Beethoven Sonata for 'cello and piano, Op. 5, No. 2, very effectively, and Miss Ruegger, as always charming, gave two groups of solos with her usual splendid interpretation. The Bach "Sarabande" and two "Bourrees" from Suite No. 3 was a lovely number, and the Faure "Elegie," Op. 24, and the Dvorak "Waldesruhe" were beautifully given, rousing the audience to a vocifernus encore to which the artist responded.

Benjamin Moore accompanied Miss Heath and Mrs. Banks accompanied for Miss Ruegger. It was one of the most successful programs ever given by the Pacific Musical Society. The program in full follows: Beethoven—Sonata for 'Cello and Piano, Op. 5, No. 2, Elsa Ruegger, Mrs. William Henry Banks; Jomelli—La Calandrina, Liszt—'O quand je dors," (Poem by Victor Hugo), Brahms—Die Mainacht, Liszt—Die Lorelei, Helen Colburn Heath, Benjamin Moore at the piano; Bach—Sarabande and two Bourrees from Suite No. 3, Elsa Ruegger; Handel—O Sleep, Why Dost Thou Leave Me? (Semele), Cornelius — The Monotone, Rosalie Hausmann, Tava Bindu, (Hindu night-song by Dhan Mukerji), Homer—Ferry Me Across the Water, Dvorak—Gipsy Song, Helen Colburn Heath, Benjamin Moore at the piano; Faure—Elegie, Op. 24, Dvorak—Waldesruhe, Elsa Ruegger, Mrs. William Henry Banks at the piano.

HUGHES-WISMER SECOND SONATA RECITAL.

Mrs. Robert Hughes, pianist, and Hother Wismer, violinist, will give their second Sonata Recital at Sorosis Club Hall on Tuesday evening, November 21st. The soloist on this occasion will be Mrs. Marie Partridge Price, soprano. The last event of this series of three recitals was such a success that on this occasion the interest will be even greater. The Sonatas to be rendered will include Schumann's A minor, Op. 105, and Enrico Bossi's C major, Op. 117. Both are excellent compositions. Mr. Wismer will play a group of violin soli, while Mrs. Price will sing songs by McDowell, Gretchaninow, Weingartner, Duparc and Schumann. The artistry of Mr. Wismer and Mrs. Hughes, as well as that of Mrs. Price is too well known to require further details at this time. Mr. Wismer's violin solos will be works by Bruch, Sauret, Chopin and Cartier-Kreisler. Tickets are 75 cents and are for sale at Sherman, Clay & Co. and at the Hall on evening of concert.

BY WAY OF CORRECTION.

Through a typographical error, an item in last week's Musical Review was made to read that Sir Henry Heyman was the guest at a dinner given at the Bohemian Club in honor of the Cherniavsky Trio. It should have read that Sir Henry was the host. Those of our readers who are familiar with local social events in musical circles no doubt appreciated the error and guessed the facts of the case.

FICKENSCHER PROGRAM OF CONTRASTS.

The following is the Program of Contrasts, to be given by Mr. and Mrs. Arthur Fickenscher in their concert at the Palace Hotel Ballroom on Monday evening, the 20th of November. It is a most unusual program, omitting as it does the so-called Romantic Period, and giving instead the contrast of the very early times in musical development with our own modernity. Mr. Fickenscher will give some very delightful solos on the harpsichord, of which quaint and difficult instrument he is master. Mrs. Fickenscher will sing in six languages—Russian, French, Hebrew, German, Italian and English: Music of the 12th and 17th Centuries—I. Folk Songs: French—12th Century—Quant le Rossignol, from Count de Coucy, 14th Century—Robin et Marion, from Adam de la Hale; Hebrew—Two Old Traditional Melodies, "Thou the Judge, rememberest forgotten things," "As for man, he riseth from the dust"; Russian—Volga Boat Song, Once Came I to My Love; English—15th Century—Sir Eglamore, Purcell (1640), I Saw a Ladye Passing By; Irish—15th Century—The Next Market Day, I Know Where I'm Goin', Ballynure Ballad; II. Harpsichord Solos: Rameau—Le Rappel des Oiseaux, D. Scarlatti—Pastorale, Tempo di Ballo; II. Classics: De Luca (15th to 16th Century)—Non posso disperar, Durante (1684-1755)—Danza, Danza, fanciulla gentile; Music of the 20th Century: German—Hans Hermann—(a) Leuchtende Tage (Days of Memory), (b) Der Tag der Chrysanthemen (The Day of the Chrysanthemum), (c) Beim Tanz (At the Dance), French—(a) Adolf Borchard—J'ai trop Pleure (I Have Wept), (b) Henry Fevrier—O Femmes qui pleurez! (O Women); III. Russian—Gretschaninow—(a) Wiegenlied (Cradle Song), (b) Heimat (Home); IV—Italian—Alberto Bimboni—(a) La sera per lo fresco (The Cool of Evening), (b) Cieliege Nere ('Twas in Merry Maytime), (c) Core'ngrato (Heart Ungrateful), A Neapolitan Canzone; V. English—Arthur Fickenscher—(a) Where Go the Boats? (b) Horrors' Realm, (c) The Wind.

ELA HOWARD NUNAN
Who Will be the Special Piano Soloist at the Two Schumann-Heink Concerts

MANSFELDT CLUB IN LISZT RECITAL.

The Liszt recital given by the Mansfeldt Club was one of the best ever presented by this aggregation of embryo artists. In the first number, a Concerto in A major, played by the Misses Howell, much talent of an unusual order was displayed, particularly by Miss Stella, who played with an abandon that was delightful. Mrs. Hugo Mansfeldt showed a very nice and discriminating interpretation and played with a splendid technic in the Ballade. Miss Esther Hjelte was very satisfying in her three group-numbers and played with very unusual feeling and delicacy of description. This was one of the finest numbers on the program. The entire program was most enjoyable and possessed the attributes of a complimentary demonstration to the author of the club who trained the young pianists and for whom the club is named.

The program, which is given below, closed with a Concerto in E flat by Hugo and Mrs. Mansfeldt at two pianos: Composer, Franz Liszt, 1811-1886; Concerto, A major, Miss Stella Howell, Miss Berkeley Howell; Rhapsodie Hongroise, No. 12, Miss Alyce Dupas; Ballade, B minor, Mrs. Hazel H. Mansfeldt; Totentanz, Miss Marjorie E. Young, Mrs. Hazel H. Mansfeldt; (a) Au Bord d'une Source, (b) Consolation, E major, (c) Valse Impromptu, Miss Esther Hjelte; Concerto, E flat, Mr. and Mrs. Hugo Mansfeldt.

S. F. MUSIC TEACHERS' ASSOCIATIOON.

The San Francisco Music Teachers' Association held their last meeting on Friday, November 3d, at the Kohler & Chase Hall, with a large and enthusiastic attendance of members and guests. A short business meeting was held, after which, the more ordinary and necessary details of the association being disposed of, the following delightful program was rendered: Vocal Solos: Farewell (Franz), Die Lotusblume and An den Sonnenschein (Schumann), Mrs. Cecil Mark, Mrs. E. E. Young accompaying; Piano: Variation Symphonie for piano and orchestra (Cesar Franck), Miss Ada Clement, with Miss Eveleth Brooks at the second piano playing the orchestral score; Songs: The Sleep That Flits on Baby's Eyes (Carpenter's setting of Tagore's poem), The Clover, The Bluebell (MacDowell), and Where the Bee Sips (Sullivan), Mrs. Cecil Mark, accompanied by Mrs. Young; Piano: Capriccio (Scarlatti-Tausig) Etude, C major, and Etude, C minor (Chopin), Miss Ada Clement.

MRS. MARRINER CAMPBELL'S MUSICALE.

A Musicale of Old English Ballads was given by Mrs. Marriner-Campbell at her home on Monday evening, October 23d, to which were bidden a goodly company of musical friends who enjoyed the unusual character of the program. Some of the songs were of the early Shakesperean period, and these were sung unaccompanied. Others were rendered with the assistance of Mrs. Paul Jarboe at the piano and Elias Hecht in flute obligatos. Purcell and Horn were among the composers represented. There was also a duet for soprano and mezzo soprano, with flute obligato, composed for and dedicated to Mrs. Marriner-Campbell by Abbie Gerrish-Jones, who was so successful in imitating the early English styles of composition that Elias Hecht, who is a recognized authority in repertoire, confessed that he had believed it to be a Händel. This duet, "The Blessing of Juno and Ceres," from "The Tempest," was charmingly sung by Mrs. Malcolm Morris and Mrs. Ruth Gibbs-Finn, Mrs. Jarboe accompanying and Elias Hecht playing the flute obligato. This was followed by "I Know a Bank," the music by Horn and the flute obligato by Abbie Gerrish-Jones, after which Miss Irma Brockman gave two delightful solos with flute obligato. Mrs. Campbell is not only an authority on early English ballad music, but she delights in its purity of style and its charming simplicity, and her pupils give these songs with an inimitable grace both in diction and vocalism.

A very gratifying feature of the evening's entertainment was the calling up of Mrs. Jones, at the time of the rendition of her numbers, so that she might have the pleasure of hearing them. The telephone was at the side of her bed on a tabouret, and Mrs. Campbell's telephone at the head of her stairway opening out of the music room transmitted the songs perfectly and gave the composer a pleasure not enjoyed before during the three months following the accident which has kept her confined for so long a time.

Mme.

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TEACHERS' ASSOCIATION RECEPTION.

That was even more than a reception tendered to Leo, Jan and Mischel Cherniavsky, the famous Russian Violinist, pianist and 'cellist, at the Fairmont Hotel Ballroom, on Saturday evening, October 21st last. This was the trio's first visit to San Francisco, and desirous of causing to feel at home, the San Francisco Music Teachers' Association, of which Georg Kruger is President, sought an impromptu reception in honor of the talented brothers. The outpouring of people from both sides of the Bay completely filled the beautifully decorated Ballroom, and the affair was a very successful and enjoyable one. There were between 900 and 1000 people present.

There was a short musical program of special interest which included the following well known musicians: Mme. Johanna Kristoffy sang with wonderful interpretative power an Aria from Cavalleria Rusticana by Mascagni and had to respond with two encores. Henry Perry warmed the listeners with two songs, "Two Ships," by Wallace Sabin, and gave an encore. Both artists were splendidly accompanied by Uda Waldrop. Georg Krüger followed with some compositions by Chopin, Leschetizky and Rubinstein, and received an ovation so that he had to play as an encore a Chopin study. Miss Irene Edmonds, accompanied by her sister, Gertrude, gave a Poeme by Fiebich, and Alfred Ziegler interpreted a Japanese song from the opera "Zazan," by C. C. Stine, the lyrics by Carroll Giffen, in a very interesting manner.

The San Francisco Music Teachers' Association can justly be proud to possess such an energetic and able President as Georg Krüger, who made this brilliant affair possible. The following constituted the Reception Committee: Miss Marie Withrow, Sir Henry Heyman, Mr. and Mrs. Georg Krüger, Madame Tojetti, Mrs. Grace Gamble, Mr. and Mrs. Frank C. Giffen, Mrs. Alice Keller-Fox, Mr. and Mrs. H. Bretherick, Mr. and Mrs. John C. Manning, Mr. and Mrs. Clarence Eddy, Mr. and Mrs. John McGaw, Mr. and Mrs. Wm. Ritter, Miss Ada Clement, Mrs. Richard Rees, Mme. M. Tromboni, Mrs. P. C. Peterson, Mrs. E. R. Davis, Miss G. Livingstone, Miss B. Clifford, Miss E. Simpson, Miss Edna Ford and Robert Tolmie.

CECIL FANNING'S CLEAR ENUNCIATION.

"Did you catch that phrase?" How often does one hear it in the concert hall, as a singer fails properly to enunciate. "Did you understand any of that song?" How much too frequently does one hear the accusation directed at even those who are recognized artists! It is an admission that there is one department of singing that is often too much neglected—diction. This department, too, it must be said, is one of the ruling passions of Cecil Fanning, the American baritone, who is just about to enter upon the busiest season of his career.

There is one thing to be noted about a Fanning recital, and that is that he sings, not music alone, but SONGS. Perhaps the reason for this, quite apart from his inner subconsciousness that it is the thing to do, lies in the fact that he has written many a song himself—that is, the words—and that he has a poet's solicitude for the verbal message of the song.

"Why should a song be delivered like the unintelligible sing-song of the average street car conductor? If we had to depend on some of these masters of transportation we should never get off at the right place. Similarly," declares Mr. Fanning, "if an audience has to depend upon a loosely delivered, badly enunciated song for his message, where (to use the vernacular) shall the hearer 'get off?'"

It is to be noted further, in Mr. Fanning's recitals, with which the American public have become so well acquainted, that his diction in French, German or Italian is quite as flawless as his English. He has been a diligent liguist, both at home and during his leisurely stays in England and on the Continent. It is no uncommon thing for a German or French song to prove one of the sensations of his programs.

Georg Krüger, the well known pianist, gave a piano recital recently at the Modesto Theatre, Modesto, assisted by Chester Herold, tenor, and Audrey Beer, vocalist. The following program was rendered: Prelude and Fugue, A minor (Bach-Liszt), Waldstein Sonata, Op. 53, C major (Beethoven); I Attempt From Lovesickness to Fly (Purcell), Bid Me to Live (Hatton); Etude de Concert (Backer-Groendahl), Intermezzo en Octaves (Leschetizky), Etude de Concert, Op. 23, C major (Rubinstein); Magic Fire Scene from The Valkyrie (Wagner-Brassin), The Youth Has Golden Dreams (Dalhousie Young), La Consolation, Romance, Op. 40, No. 2 (Leschetizky); Mrying of Waters (Campbell-Tipton), Absent Yet Present (Bruno Huhn), Invictus (Maude V. White); Nocturne, Op. 15, F sharp major (Chopin), Etude, Op. 10. No. 7, C major (Chopin), Etude, Op. 25, No. 1, D flat major (Chopin), Grand Polonaise, Op. 53, A flat major (Chopin); Faust Fantasie (Gounod-Liszt.)

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THE POLLYANNA CLUB.

he girls of the Pollyanna Club of the P. H. O. A. e, on Saturday night, October 21st, a Minstrel Show wo acts, which had been written for them by Miss alia Hausmann, who also staged and directed the e, with the assistance of Miss Anna Scheffsky. The cs, which were well written and contained some er "hits," were set, with one exception, to well-wn airs, and the children acquitted themselves with it credit to themselves and those who had them in ning and seemed to enjoy themselves hugely. revious to the minstrel show, Mme. Cailleau sang a ip of songs in her inimitable style, giving her num- s in fine voice and receiving enthusiastic applause. group included two numbers by Miss Hausmann, the Downs" and "The Look," and an Arditi num- "La Savon Rosa." Mrs. David Hirschler accom- ied the singer. The affair was attended by a host of friends of the participants.

ONCERT TO BE GIVEN BY ASHLEY PETTIS.

shley Pettis, the successful and gifted young pianist, give a concert at the Palace Hotel on Tuesday even- November 28th. Other artists who will participate this occasion will be Mrs. Arthur Fickenscher, so- no; Lawrence Strauss, tenor; Signor de Grassi, vio- and Dorothy Pasmore, cello. The first part of the gram will be: Chromatic Fantasie and Fugue (Bach), psodie, G minor (Brahms), Sonata Eroica, first move- t (MacDowell), Ashley Pettis; Widmung (Schu- n), Marsh Hymn (Pettis)), The Nigbtingale Has a e of Gold (Pettis), O Femmes Qui Pleurez (Henri rier), Mrs. Arthur Fickenscher. The second part of program will be devoted exclusively to composi- s of Percy Grainger as follows: Songs—Six Dukes it A-fishin', Dedication, Reivers Neck Verse, Law- e Strauss; Piano—Colonial Song, Ashley Pettis; gs—Died for Love, O Willow, Willow, Mrs. Arthur enscher; Trio—My Robin is to the Greenwood Gone, Dance, "Händel in the Strand," De Grassi, Miss nore and Mr. Pettis.

BRANDT JUVENILE MUSIC CLUB CONCERT.

ie Brandt Juvenile Music Club, formed by the junior bers of Mrs. Noah Brandt's piano class, will give first recital at Sorosis Club Hall on November 25th, :30 p. m., assisted by Miss Beatrice Barrangon and Backman, violinists, pupils of Noah Brandt. Miss la Koeppe, pianist from the artists' class, will close program with several brilliant selections. The little will perform an extremely difficult and beautiful ram in a highly artistic manner, as they have been ied in all the highest artistic principles of piano ing. The young students already enjoy an enviable reputation, and the concert is awaited with the keenest interest. The program will be printed next week, on the day of the concert.

The Etude, published by Theodore Presser in Philadelphia, has accepted six articles by Mrs. Noah Brandt which will appear under the following titles: I—Touch and Tone; II—Small Hands and Their Extraordinary Possibilities; III—Scales, Chords and Arpeggios; IV—Octaves—Thirds and Sixth; V.—Staccato and Its Different Forms; VI—Mannerisms and Elimination of Motion.

CHARLES A. CASE'S CONCERT.

Charles A. Case, the well known and successful young tenor soloist, will give a concert at Sorosis Club Hall on Tuesday evening, November 28th. An exceptionally interesting program has been prepared for this occasion. Mr. Case has made an excellent impression here ever since he became one of our musical colony by reason of his refined mode of interpretation, excellent voice, and the clever arrangement of his programs. The event will be looked forward to with much interest by San Francisco music lovers. Tickets will be one dollar. The program will be as follows: Caldara—Selve Amiche, Ombrose Piante, Old English—My Lovely Celia, Phillis, Beethoven—Ich liebe dich, Der Kuss, Schumann—Mondnacht, Brahms—Meine Liebe ist grün, Coleridge-Taylor—Onaway, Awake, Beloved (From "Hiawatha's Wedding Feast"), Old French—Bergere Legere, Pessard—Adieu du Matin, Hue—A des Oisseaux, Chausson—Le Colibri, Chadwick—Sweet Wind That Blows, Harris—On the Wild Rose Tree, Watts—Blue are Her Eyes, Waldrop—Stay Home, My Heart, Puccini—Ch'ella mi creda (From "The Girl of the Golden West"). Uda Waldrop will be the accompanist.

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TRANSBAY CITIES ENJOY SEASON'S ACTIVITIES

Orpheus Club Gives Second Concert of Twenty-third Season—Joint Concert by Orpheus and Loring Clubs Announced—Success of Eddy Organ Recitals—Daniel Gregory Mason to Head Summer Music School at University of California.

By ELIZABETH WESTGATE

Oakland, Cal. November 5, 1916.

The Oakland Auditorium opera house was more than filled on the occasion of the second concert of the twenty-third season of the Oakland Orpheus Club, on Tuesday evening, October 24th. The following program was given: Bugle Song, Dudley Buck; When Mabel Sings, Oley Speaks; chorus. Preislied, Wagner, Wilhelmj; Melodie, Bridge; Viola Solos, Miss Rebecca Clark. Serenade to Juanita, Jonbert; chorus. Romanza di Santuzza, Mascagni; Der Lenz, Hildach; Soprano Solos, Mme. Johanna Kristoffy. Cantata, The Farewell of Hiawatha, Arthur Foote, chorus with soli by Carl F. Volker. My Sweetheart Long Ago, Joseph D. Redding, solo by Ernest H. McCandlish; chorus. Old French Dance, Marais; Sussex Christmas Carol, Percy Grainger; Viola Solos, Miss Clark. Forest Harps, Schultz, solo by Robert M. Battison; Beware, Williams; chorus. Der Schmid, Brahms; Serenade, Francaise, Leoncavallo; He Loves Me, He Loves Me Not, Mascagni; Soprano Solos, Mme. Kristoffy. The Clang of the Forge, Paul Rodney; The Long Day Closes, Sullivan; chorus. The accompanists were Miss Dorothy Crandall (daughter of the director, Edwin Dunbar Crandall) for the club, and Mrs. Clark Pomeroy for the soloists.

The work of the club was at all times well-balanced, firm as to quality, with notable attack and phrasing generally. For so long have these seventy-five men followed the wishes of Mr. Crandall that they almost instinctively respond to his desires, and a really unusual unanimity is the result. The brilliant effects at this concert have never been surpassed in the club's history so far as I know it, and the various gradations from the most delicate tone to the most imposing were worthy of all the praise that was bestowed. Mme. Kristoffy was in splendid voice, and gave her dramatic temperament full scope in the varied selections presented. More accustomed to the stage than to the concert platform, the singer found it almost impossible to refrain from acting her songs, and particularly the Santauzza romanza, which she has sung in the opera times without number. Her singing, was, however, immensely liked by her hearers. Miss Clark played her viola solos with charm, particularly the altogether fascinating arrangement of the old Christmas carol by that master of novel effects, Percy Grainger. The fitness of a viola to appear as a concert instrument was more than justified on this occasion.

Miss Crandall, playing in the absence through illness of Mrs. Lowell Redfield, acquitted herself of her difficult task more than creditably. Miss Crandall is young, and if she should decide on the career of an accompanist, I am sure she will be successful in that vocation. She has a fine touch, and gives good support. Mrs. Pomeroy played, as she always does, with sympathetic comprehension of the content of the songs and viola pieces, and forget herself completely in following the moods of the soloists. Not at all does this player aim to impress her own personality. She loses herself for the "good of the cause."

* * *

The Hughes Club, of which the veteran conductor, D. P. Hughes, is director, will give its next concert on the evening of November 10th, at the Unitarian Auditorium, Oakland. This club is now in its 21st year, and has had exactly one conductor in all that time, a record in which the club and the director may take equal satisfaction. The sixty women singers will be assisted at the evening concert by Carl Edwin Anderson, tenor; and the soloists from the club ranks will be Mrs. Leota Schenck, soprano; Mrs. Joseph L. Daube, soprano; and Mrs. Ansel Ernst, contralto. Mrs. Hughes is the accompanist for the club.

Among the interesting events to occur at the concert are the presentations of no less than five songs, the poems by Mrs. Hannah Laura Stevens, and the music by D. P. Hughes. Mrs. Stevens, who is the mother of Ashton and Landers Stevens, and a woman of marked literary ability, is a lifelong friend of Mr. and Mrs. Hughes, and will be especially honored at the impending concert. She is a member of the club, and has had much experience in concert singing, though now for the most part contenting herself with doing her part in the chorus.

* * *

In the adequate municipal theatre the Oakland Orpheus and the Loring Club of San Francisco, Wallace A. Sabin, director, will give a concert of their combined membership before long. This agreeable consummation of the wishes of all concerned is a source of vast satisfaction. The voices number one hundred and seventy-five, and there will be an orchestra of satisfactory proportions. The date has not yet been definitely determined, but not many moons will wax and wane before the invitations will be received by the favored ones.

* * *

The annual concert of the East Oakland settlement occurred on Thursday evening. A delightful program was presented, the executants being Miss Marie Milliette, soprano; Mrs. Mildred Wright, violinist; Miss Beatrice Clifford, accompanist; Charles H. Robinson, baritone. The settlement has many friends who have its welfare constantly in mind. A fair at Miss Merriman's private school in Piedmont on Saturday netted a handsome sum for this same cause.

* * *

Oakland has been most fortunate in the number and quality of its organ recitals during the last few months. The presence of Clarence Eddy among us has been very educative, the famous player having already given four notable programs on organ at the First Presbyterian Church on Broadway. The successful fourth recital, listened to by a very large audience, had these numbers among others: Prelude and Fugue on B-A-C-H, by Liszt; a Pastorale by Guilmant; an organ sonata, opus 44, by Becker. Harald Pracht, baritone soloist of Trinity Church, San Francisco, was the assisting soloist. On the 16th Mr. Eddy will give his fifth recital, when Miss Eunice Gilman, the accomplished and artistic soprano will be the singer.

* * *

Walter Handel Thorley, the English organist who, for reasons of climate resided and played in Oakland for a year or more, a few years ago, has again been lured to "these shores." This distinguished player will give a recital tomorrow, Wednesday evening, at Temple Sinai, where a new instrument of the highest merit has been installed. The following program will be played: Toccata and Fugue in D minor, J. S. Bach; Theme and Variations from the Septet, Beethoven; Morceau Mignon, W. H. Thorley; Anitra's Dance, from the Peer Gynt Suite, Grieg; Overture to William Tell, Rossini; Introduction to the third act of Lohengrin, Wagner; Meditation, W. H. Thorley; Scherzo, Mendelssohn; The Swan, Saint-Saens; Improvisation on impressions of the Hawaiian Islands, depicting the volcano and the well-known, and much sung, and frequently whistled, and sometimes danced, "Beach at Waikiki." Mr. Thorley's own compositions and the Bach Toccata and Fugue are organ compositions, the others being arrangements. It will be interesting to hear Mr. Thorley's execution of them.

* * *

Preparations have already been made for some of the work for Summer School at the University of California next summer. Daniel Gregory Mason, the gifted writer on musical subjects, whose latest volume of essays has just been published by the H. W. Gray Company, has been engaged for the session of 1917. Professor Mason will lecture on the appreciation of music, supplying historical and biographical information, and discussing present musical tendencies. Professor Mason is a composer of superior skill. The Kneisel Quartet has played many of his compositions; Ossip Gabrilowitsch, one of the most dignified of all our great pianists, includes Mason's compositions in his repertoire. His published volumes now reach the number of seven, all of them displaying erudition and brilliant writing. The University is fortunate in securing so distinguished a man.

Lying back of our special gratification (when we consider that such famous persons as Arthur Foote, Walter R. Spaulding, Professor Mason—to mention only a few—are glad to come even for so brief a time as the Summer School demands), is a half hope, which does not quite amount to expectation, that one of these may be attracted by California in such degree that he will remain permanently.

It is most devoutly to be hoped that we can keep Edwin Lemare. We could wish that Mr. Eddy might makea this his abiding place. Mr. Hertz must, of course, be induced to stay always. With world-renowned musicians like these calling Northern California their home, other communities nearer the center of the universe may come to have new ideas regarding us, to their lasting advantage. And our own state—what might it not accomplish?

But it will require more than the lure of our justly celebrated climate to hold them. We all know of a number of things which would tempt them.. Will California offer these good things?

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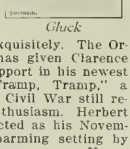
Each nation has its distinctive Christmas music, England her carols and "Messiah," and Germany the simple hymns to the Christ-child. While France prefers noble songs of great composers, such as the superb "Holy Night" by Adolphe Adam, one of the foremost French writers This timely feature of the new Victor Records for November is eminently suited to the glorious voice of Caruso, who sings with characteristic simplicity and dignity the beautiful and inspiring lines.

Another important addition to the Victor Library of Music is Julia Culp's beautiful interpretation of Schubert's masterpiece, "My Sweet Repose." Her deeply emotional rendering of this is notable for smooth tone production and perfect rounding of phrase and period. Three charming little French songs for children are sung by Emma Calve with such evident enjoyment, that in "Au Clair de la Lune" we can almost see Pierette at Pierrot's door asking for warmth and shelter.

Gluck and Zimbalist in "Sing Me to Sleep" offer an appealing presentation of the simple and natural melody that is so widely popular. The emotional effect of the soprano's touching rendition is heightened by the throbbing notes of Zimbalist's obbligato. Remarkable skill in coloraturе singing is evidenced in Mabel Garrison's rendering of the beautiful "Bell Song" from Delibes' romantic opera Lakme. Many charming touches are obtained as one passage is made to echo another; the sound of tinkling bells being imitated by the voice; and voice, woodwind and bells delightfully treated. Another song from the operas is "The Last Rose of Summer" introduced by Flotow into his always delightful opera Martha. Frieda Hempel sings this entrancing melody with a clear and distinct enunciation of the English text.

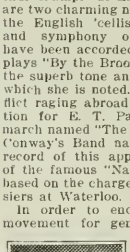
A new record of the favorite song "Where is My Boy To-night" has been added by request to the Red Seal list. Needless to say, Louise Homer gives this loving cry of the bereaved mother with new tenderness and beauty of expression. Encouraged by the great success of his "Caprice Viennois" as a violin piece, Fritz Kreisler has arranged it as a "Cradle Song" for voice with piano accompaniment, and John McCormack sings it exquisitely. The Orpheus Male Quartet has given Clarence Whitehill excellent support in his newest old song "Tramp, Tramp, Tramp," a marching song of the Civil War still received with intense enthusiasm. Herbert Witherspoon has selected as his November contribution a charming setting by that gifted American composer, Henry Thacker Burleigh, of the some delightful verses entitled "Just You."



Gluck

For the violin, a notable solo is charmingly played by Maud Powell in "Guitarrero" by Franz Drdla, with piano by Arthur Loesser. All the wellmarked and ingratiating rhythm is brought out by our favorite American violinist. The second movement of Beethoven's splendid Fifth Symphony now follows the first of the series of four records on which this orchestral gem is to be interpreted. The melody which enriches this Andante is as beautiful as its expression of consolation and renewed faith in life is inspiring. Herold's opera comique, Zampa, is best known in America for its brilliant and tuneful overture. This is for the first time given in complete form by the New Symphony Orchestra, of London. A further example of English musical artists are two charming numbers by May Mukle the English 'cellist, whose recent tour and symphony orchestra appearances have been accorded unusual praise. She plays "By the Brook" and "Lullaby" with the superb tone and excellent bowing for which she is noted. The atupendous conflict raging abroad has been the inspiration for E. T. Paull's new descriptive march named "The Battle of the Nations." Conway's Band has made a magnificent record of this appropriate number, and of the famous "Napoleon's Last Charge" based on the charge of the intrepid cuirassiers at Waterloo.

In order to encourage the national movement for general singing in the home, school and public gatherings the Victor offers the first of a series of band accompaniments to four well-known songs. "My Old Kentucky Home," "Battle Hymn of the Republic," "Believe Me, All Those Endearing Young Charms" and "Home, Sweet Home" are especially arranged for use in schools, social organizations and fraternal societies where chorus singing is a part of the program.



Zimbalist

Elsie Baker, who has just completed a most successful Chautauqua engagement, favors us for November with Gilchrist's setting of Tennyson's beautiful lyric "Sweet is True Love." While for another record she has selected one of Carrie Jacobs-Bond's newest songs, "Today," and an exquisite setting of verses by John Bennett. On the reverse of these are Nevin's old English song "My Bonnie Lass," tuneefully rendered by the Victor's competent Lyric Quartet as well as a new Bowles - Stephenson number "The Melody of Home" sung in John Barnes Wells' usual finished style. Another of Tennyson's songs, composed by Nevin is "Blow Trumpet, for the World Is White with May," whose martial spirit is well expressed by the unaccompanied male voices of the Orpheus Quartet. The other member of this double number is the "Berceuse" from the opera "Jocelyn" sung by Olive Kline, Marguerite, Dunlap and Elizabeth Wheeler with 'cello obbligato. In "Tommy Lad," Reinald Werrenrath well depicts the varied emotions of the father who tells his hopes to his wee little "Tommy;" and he is charming proficient in Florence Aylward's beautiful "The House of Memories," a setting to the Adcock verses of that name.

Conway

ORPHEUM.

The Orpheum announcement of its next week's attractions is worthy of the closest perusal. Sarah Padden, the distinguished legitimate actress, and a thoroughly capable company will present "The Clod," a one-act play by Lewis Beach, which proved the greatest success the Washington Square Players have yet had. Miss Padden has the most exacting role of a dull-minded Tennessee mountain woman of Civil War time, and she gives such a fine performance as to completely dominate the little play and enlist the attention and sympathy of the audience throughout. "The Clod" is intersely written, tensely acted play which tells of a momentary awakening of a woman from a lethargy brought about by a humdrum uneventful life and her relapse into the sluggish channels of her previous existence.

"The Dancing Girl of Delhi," an Oriental fantasy of the Mohammedan Court, staged and produced by B. C. St. Denis on a scale of great magnificence, will be presented with Vanda Hoff, supported by Betola Rubino and Company. While presenting Ruth St. Denis and her Company at the Exposition last year, Mr. St. Denis became interested in the dancing of a little California girl, Miss Vanda Hoff, who was engaged to lead the ballet in the Court of the Universe. Her dance created such a sensation that Mr. St. Denis engaged her as one of the principal solo dancers for his sister's company

a tour of America. In every city vis-d, Miss Hoff received such laudatory ise from the press that when Mr. St. nis decided to produce "The Dancing l of Delhi," he engaged Miss Hoff to ate the feature solo dances in it.

aymond and Caverley, the two popu- German comedians, are without equals their particular line of vaudeville. A al writer called them "Wizards of Joy," l they have always retained that de-iption of their act. Their style is ginal, their songs aud parodies are itten by themselves, and their excru-tingly funny dialogue in which the two nedians distort the King's English is que and distinctive. The Four Read-s are sensatinnal jugglers of human ngs. Their performance includes equi-ristic feats, somersaults and flying ps from one to another.

Many musicians have been said to give ir instruments human voice. John ger's, however, does so in more ways n one. It answers questions and says le witticisms. This of course is trick ying, but it is the sort of trick playing ich requires an artist to accomplish. sie Heather, the Winsome English nedienne; Everett Ruskay's delightful etch, "Cranberries"; and Sophia Tuck- the Mary Garden of Ragtime, and her e Kings of Syncopation, will complete s bill.

CORT THEATRE.

"Hobson's Choice," a comedy which ars all the earmarks of genuine humor, timent, pathos and laughter, will be offering at the Cort Theatre under direction of the Messrs. Schubert for engagement of two weeks commenc- Monday evening, November 20, with original New York cast and produc-n direct from one year's run in New rk, Boston and Chicago. It is the work Harold Brighouse and was staged by lden Payne.

ALCAZAR THEATRE

Belasco and Mayer have secured an-er big New York comedy success for sentation at their popular Alcazar eatre and on next Monday night "Mar-ng Money" will begin a week of hilar-s fun with all of the clever members the Alcazar Players in roles calculated afford them exceptional acting oppor-ities. Eva Lang, John Halliday, Eve- Duncan, Louise Brownell, Henry Hall, exia Luce, Henry Shumer and others the cast will be seen to advantage. A endid scenic production has been spe-lly built for this comedy.

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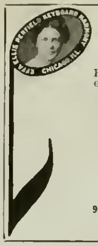
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A CHILDREN'S MUSICALE.

Six first year pupils of Marian Blood Oliver, assisted by Miss Helen Grey, soprano, and Harris Hobron, saxaphone, gave a children's musical at the Horton School Auditorium, Perkins and Palm avenue, Oakland, on Saturday afternoon, October 14th. The following fine program was interpreted with unusual skill: The Sunshine of Your Smile (Tate), Harris Hobron; In Rank and File (Lange), Jean Mauerhan; Waltz 24 (Berens), Norman MacClean; Waltz 30 (Berens), Roberta Oliver; (a) Oh, My Garden Full of Roses (Clarke), (b) Jean (Burleigh), Miss Grey; (a) Serenade (Gurlitt), (b) Study (Burgmuller), Ralph Thompson; (a) Will O'The Wisp (Gurlitt), (b) I Love Little Pussy (Bierdmann), Patty Edwards; A Dream (Bartlett), Harris Hobron; (a) Robin's Lullaby (Krogmann), (b) Grandfather's Birthday (Gurlitt), Drennon Stoller; (a) Land of the Sky-Blue Water, (b) Selection (Cadman,)) Miss Grey.

YOUNG PIANIST CHARMS WITH HER PLAYING.

From Vacaville Reporter, Oct. 10, 1916.

Those who attended the entertainment given by the Ladies' Aid Society of the Presbyterian church last Friday evening, enjoyed a treat in the playing of Miss Beatrice Lucretia Sherwood, the young pianist from Berkeley. Her numbers, chosen from a repertoire of eighty pieces, were exceptionally well rendered, exhibiting a technique, force, expression and finish very remarkable in one so young. The young artist was very unassuming and the expressions of approval from a delighted audience were modestly received. Vacaville's music lovers hope that she may be induced to play here again at no far distant day. In addition to Miss Sherwood's selecions, a pretty little operetta entitled, "The Golden Cirle of Time," was presented by a large cast made up by local talent. The participants were artistically costumed and the songs and dances were greatly enjoyed.

SCHUMANN-HEINK LADIES' CHORUS.

The first Anniversary Concert of the Schumann-Heink Ladies' Chorus was celebrated on Thursday, October 19th, at the German House. The ladies were assisted by the Arion and Harmonie male choruses, and the ensemble was under the direction of Frederic G. Schiller. The program opened with an overture, Poet and Peasant, after which the vocal numbers and dances followed in order. The chorus work was very acceptable, though the ladies wandered from the key in places quite perpectibly, but very much good nature was manifest and everything was enthusiastically applauded. Miss Clare Harrington was a delightful surprise and gave her numbers in a voice of such sweetness and charm that she instantly had the audience with her and received a rousing encore. The program was far too long to specialize and it must suffice to say that as a whole it was a big success and greatly enjoyed by all present. After the program dancing was in order and a general good time enjoyed till a late hour before the festivities ended.

The program in full follows: Part I—Overture, by L. Ritzau's Concert Orchestra; (a) Frühling und Liebe (Gall), (b) Es rauscht ein klein's Bachlein (Wenzel), Schumann-Heink Ladies' Chorus, Johannes C. Raith at the piano; Serenade (Handwerg), Harmonie Male Chorus, Jos. R. Riegger, Director, Baritone Solo, Herr Louis Plagemann; (a) Barcarolle (Offenbach-Lynes), (b) A Bowl of Roses (Clarke-Lukas), Schumann-Heink Ladies' Chorus, Johannes C. Raith at the piano; (a) Morgen im Walde (Hegar), (b) Heute ist Heut (Weinzierl), Arion Male Chorus, Frederick G. Schiller, Director. Part II—Scenes from German Operettas: In costume with orchestral accompaniment, under the direction of Frederick G. Schiller, Instructor of dances, Miss Elsa Anita Woolf—"The Merry Widow" (Franz Lehar), Hanna Glawari—Mrs. Geneva McKenty, Fantasy Solo-dance, Miss E. Soedler, Montenegrin Dancing Group—Miss Vera Winterberg, Miss Martha Andres, Miss Frieda Goldschmidt, Miss Marie Goldschmidt. Butterflies—Misses Jaegels, Kern, Spanagel, F. Albert, E. Willman, Spillmer, Landrock, H. Willman, Hack, E. Albert. Flowers—Little Misses Hartzell, Gold, Cohen, M. Piantinida, Cammack, Margolis, Deremer, Mann, G. Piantinida, Rubin, Hall; Selection by Orchestra; "Waltz-Dream" (Oscar Strauss), Franzi, Miss Clare Harrington (From the Royal Opera House in Koburg Gotha), Of the Ladies' Orchestra: The Drummer Girl—Mrs. H. Ludwig, Hansi—Mrs. M. Schrader, Frieda—Miss E. Soedler, Susi—Miss A. Franke, Fritzi—Mrs. H. Michel. Waltz Girls—Misses Jaegels, Landrock, F. Goldschmidt, M. Goldschmidt, Winterberg, Geist, Schramm. Princess Helene, Miss F. Willman, The Lady of Honor, Mrs. E. Thoke.

HARRIET PASMORE'S SONG RECITAL.

A Song Recital was given on Thursday evening, September 21st, at Sequoia Club Hall by Harriet Pasmore, contralto, assisted by Mary Pasmore, violinist; Dorothy Pasmore, cellist; Ruth Cornell and Mrs. Joseph Le Conte Goldsmith, accompanists. The program was for the most part interesting and well chosen. The singer's voice was notably at its best in the low register, and her "forte" is assuredly French songs which she does charmingly. Her German songs rank next in excellence, though the aria, "Come Raggio di Sol" of Caldara was one of her best numbers. Of the German group her "Aufträge" (Schumann) was given with fine expression. In the group of English songs Miss Pasmore charmed the audience with her rendition of Brewer's "Fairy Pipers," which she was forced to repeat to satisfy a delighted audience. Mary Pasmore, violin was, as always, the artist. Her solo was well recei but she was more happy in her encore, the "Muset of Sibelius, which she gave a beautiful interpretati Dorothy Pasmore was greatly enjoyed in her numl and received a hearty encore to which she respond The accompanists were a very satisfactory adjunct a delightful program and it was a pity the hall had been crowded, but the inclemence of the weather a a counter attraction militated against the audience t such an entertainment should have been given to.

Miss Pasmore is known to be a young woman of t ents and is spoken of as being highly gifted in her m tery of French as well as being a thorough musicl She will take with her to the South the hearty go wishes of a host of friends for her continued success her vocation. Thursday's program follows in full: A etta—Pur Dicesta, O Bocca Bella (Lotti), Aria—Co Raggio di Sol (Caldara), Cavatina—"Lieti Signor," fr Gli Ugonotti (Meyerbeer), Harriet Pasmore; La Fo (Corelli-Leonard), Mary Pasmore; Fussreise (Wol Der Tod und das Mädchen (Schubert), Aufträge (Sch mann), Von Ewiger Liebe (Brahms), Harriet Pasmo Hungarian Rhapsody (Popper), Dorothy Pasmore; Veux (Rene-Baton), Aria—"Amour, Viens Aider," fr Samson et Dalilah (Saint-Saens), Ils Etaient Trois l tites Chats Blanc (Pierne), Chere Nuit (Bachelet), w violin and cello obligato, Harriet Pasmore; Ah Love B a Day (Mrs. H. H. A. Beach), The Linden Cradle (M ler), On the Sea of Dreams (Frank H. Colby), Fa Pipers (Brewer), The Message (Pasmore), with vio and cello obligato, Harriet Pasmore.

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ERNESTINE SCHUMANN-HEINK TO ENTHRALL US WITH HER GREAT VOICE

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Musical history will again be made in San Francisco is Sunday afternoon, November 26th, in the Exposi- on Auditorium, when that "queen of song," that superb rtist and noble woman, Ernestine Schumann-Heink, akes her first appearance here in a popular concert. esitizing that many sincere music lovers cannot often Iord to pay the usual concert rates and that the Audi- rium, where she sang with Conductor Hertz at the eethoven Festival, would accommodate a sufficient umber of people to make it possible for her to give con- rts there at "popular" prices, the diva insisted that r concerts this season be given there, and that there ould be thousands of seats where the people ould hear her at about half the rates that have een charged at her concerts in the small the- res. The great building should be filled to its pacity. Her profits from this concert the reat-hearted woman will devote to her favor- e charity work—that of making happier the es of children. Furthermore, she has made is season a notable one by engaging one of r most gifted resident artists, Eula Howard unan, to be her assisting soloist.

A Schumann-Heink program is always a great e, but the offering arranged for this great arity event is a colossal one. The world's eatest contralto will sing the following ex- rpts from her big Wagnerian successes: da Scene from Das Reingold, Waltraute ene from Die Götterdämmerung, Brangaene's f from Tristan und Isolde and Shepherd's ng from Tannhäuser. This group will be llowed by the complete Song Cycle, Frauen- be und Leben by Schumann. This is a col- tion of eight of the most exquisite works m that master's pen. Then Eula Howard unan will play the Chopin Impromptu in G t and Ich liebe dich by Grieg. The third oup of songs will be works in English by gers, Frank La Forge, Wetherly, Malloy and ditl.

The farewell Schumann-Heink program will one which every lover of beautiful song is und to enjoy, for it is a collection of works which she has won her greatest successes. any of these songs are closely identified with r whole career and no one living sings them she can. Here is the complete list of works r the Sunday, December 3d, concert: (a) My art Ever Faithful (J. S. Bach), (b) Ich liebe h (Beethoven), (c) Aria, "Ah mon Fils," m the opera Le Prophete (Meyerbeer); (a) bist die Ruh' (Fr. Schubert), (b) Die For- e (Fr. Schubert), (c) Der Erlkönig (Fr. Schu- rt), (d) Traum durch die Dämmerung (Rich- d Strauss), (e) Heimweh (Hugo Wolf), (f) utter an der Wiege (Carl Löwe), (g) Spin- rliedchen (H. Reimann Collection, 17th Cen- ry); (a) Dawn in the Desert (Gertrude Ross), Cry of Rachel (M. T. Salter), (c) Down in e Forest (Landon Ronald), (d) The Rosary thelbert Nevin), (e) Good Morning, Sue (Leo dlibes). Miss Edith Evans will be the ac- mpanist.

The tickets are now on sale at Sherman, Clay Co.'s and Kohler & Chase's, and remember at the prices are most moderate, viz., $1.50, 00 and 50 cents. Also remember that by ending these concerts you will be gaining ich for yourself, assisting the most noble of aritable causes, and thoroughly enjoying two ritable feasts of beautiful music at a very small cost. r as little as ONE DOLLAR you can enjoy both Schu- n-Heink concerts! Can you afford to miss them?

MME. ERNESTINE SCHUMANN-HEINK
The World's Greatest Contralto Who Will Appear at the Civic Auditorium Sunday Afternoons, November 26 and December 3

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO.

That splendid organization, the Chamber Music Society of San Francisco, which is second in importance only to our Symphony Orchestra, will give its second concert of the season this coming Tuesday afternoon, November 28th, at 3:15, in the St. Francis Hotel Colonial Ballroom. This will be the first of the three afternoon events scheduled for this season. On this occasion the Society will have the assistance of H. B. Randall, first clarinetist of the Symphony Orchestra. The program will be as follows: Quartet for strings, D major (Haydn), Quintet for clarinet and strings (Brahms), Quintet for piano and strings (Franck).

Tickets are $1.50 and 1.00, and may be obtained at Sherman, Clay & Co., Kohler & Chase, and at the entrance of the hall on the afternoon of the event. The next evening concert will be given Tuesday, December 19th.

USICAL HISTORY AT LAST TO BE PUBLISHED.

After repeated announcements regarding the publica- n of the History of Music in California and constant lays in finishing the work, the Editor of the Pacific ast Musical Review is at last able to put the finishing uches to this work. On and after Monday, December , he will devote the mornings to the final transcrip- ns of the work, so that those who desire to see the tor personally may do so only between two and five lock in the afternoon. All transactions associated th the paper that do not require the editor's personal ention may be attended to at the office as usual. ere will always be someone to receive visitors.

McCORMACK PACKS THE CIVIC AUDITORIUM.

After Postponing the First Concert Because of a Cold, Popular Tenor Draws Over Twelve Thousand People to Hear Him Sing.

By ALFRED METZGER

It is rather interesting to study the mind of the great public and endeavor to find its peculiar workings. Now here is one man, endowed with a pleasing voice of not exactly extraordinary beauty, singing entirely varied and divergent compositions with a sameness that is truly astounding, employing an enunciation of extraordinary exactness and clarity—indeed making every letter of a word pregnant with conciseness—imbuing vocal phrases with occasional emotional coloring and never securing a genuinely dramatic or forceful emphasis—and yet this one artist is sufficiently endowed to attract about twelve or thirteen thousand people to the Civic Auditorium, and from evidences of their demonstrations actually pleased them so that they very likely will go again every time he comes here. Now, no matter what you or I may think as to McCormack's artistic importance in the world of music, these thousands of people who attended the concert last Sunday afternoon have a perfect right to their likes and dislikes. And it was evident that they thoroughly enjoyed the vocalist, and consequently there must have been a reason for this enjoyment. It is our task to endeavor to show why these people delighted in hearing McCormack sing.

While McCormack's voice is not exactly big or thrilling, it contains an element of charm or "sweetness" and at the same time a masculine resonance which is decidedly rare among lyric tenors. It is a voice that strikes the ear most pleasantly, and yet it is not a wonderful voice, that is to say, it does not possess either an extraordinary range, or an unusual volume. McCormack seems to have studied the character of his pleasing voice until he knows exactly how to employ it in order to make it most attractive. And he very aptly and very justly prefers to use its purely lyric quality, and practically refrains from using it from a dramatic point of view. When he occasionally does the latter his voice invariably suffers as to smoothness of timbre. Of course his high notes are his most valuable assets, and his mezza voce effects simply enthrall his audiences. This delicate, refined and easy mode of vocal expression he couples with an enunciation that is understood and comprehended in the most remote corner of the largest auditorium. And since the words he employs are usually charged with fine sentiment and express ideas in harmony with the feelings of the average man and woman they make an instantaneous impression. In this manner humor and pathos are easily noticeable, and, since both characteristics appeal strongly to the popular mind, we believe that McCormack's enunciation is even more responsible for his popularity than his voice. It is a proof as to how necessary it is for artists to sing in English when appearing before American audiences, and to sing in English so that every one can understand them without any effort. We venture to predict that many a singer who can not attract audiences ordinarily would thus find an increase in popularity.

Now, apart from the few advantages which we have outlined above, McCormack does not meet the serious requirements of an artist. We have now heard him sufficiently often to know his habits. He sings every song alike. Whether it is a classic composition, or a simple ballad, he always employs that smooth, easy, graceful mode of phrasing to which we have become accustomed. But the flexibility of his voice, the "sweetness" of his high notes, the judicious employment of the "half voice" and the accuracy and clearness of his enunciation are responsible for his popularity. And as long as thousands of people are crowding his houses, the truth about his singing, when occasionally set forth in public print, can not do him any harm.

Now, there is no reason why McCormack with his wonderful opportunities should not have advanced in his art. But he, like Paderewski, possesses a notorious contempt for criticism. And by this we not only mean criticism which is printed, but suggestions from well meaning friends sufficiently competent to make their opinions valuable. No artist can improve who is not willing to occasionally take advice. Even the greatest artist may at times obtain a good hint from a hearer. And it is disregard and indifference for criticism of any kind that has prevented McCormack from improving himself and is responsible for Paderewski having retrograded.

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ALFRED METZGER - - - - - - - EDITOR

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SIXTEENTH YEAR.

BY WAY OF APPRECIATION.

We desire to acknowledge the receipt of numerous letters expressing delight about the recent Musical Club Edition of the Pacific Coast Musical Review, and saying very nice things about the paper. We have so far not had the space to publish these greatly appreciated compliments, but shall be pleased to do so at the earliest possible moment. In the meantime, we wish to assure our friends that we thoroughly appreciate their kind thoughts.

SHAVITCH-DeGRASSI-BEM TRIO'S SECOND EVENT.

With Tina Lerner as the Assisting Artist, and an Ultra-Modern Piano Composition by Debussy as a Feature, Organization Scores Triumph.

By ALFRED METZGER

The second of the series of three chamber music concerts arranged by the Shavitch-DeGrassi-Bem Trio to take place in the Italian Room of the St. Francis Hotel was given on Tuesday evening, November 14, and again a large audience filled every available seat. This goes to show that the Trio have made an excellent impression upon our musical public, and that both its artistic efficiency and the clever arrangement of its programs appeal sufficiently strong to the musical public to arouse its continued interest.

The opening number of the program was a Trio by Brahms, Op. 40, and Messrs. Shavitch, DeGrassi and Bem succeeded remarkably well in obtaining the various vigorous dramatic effects with which this exemplary composition abounds. The spontaneous attacks, the consistent and uniform phrasing and evident intelligent working out of the artistic problems contained in this musical gem combined to afford the hearers an element of pleasure which is but rarely enjoyed. There was a time when these works of Brahms appeared to us academically "dry," but somehow when played like the Shavitch-DeGrassi-Bem Trio plays them, they attain a certain measure of beauty which not every artist is able to secure from them. Although the Trio seems to be more virtuoso-like in character than purely subordinate to ensemble principles, the three musicians understood each other so well that eventually they succeeded in bringing uniformity of tone and unanimity of phrasing into their work. It is the first time in our experience when we were compelled to admit that three soloists can play chamber music in a most satisfactory manner.

The second number on the program was a new composition by Debussy, played for the first time in America. It is entitled En Blanc et Noir (In Black and White), and is written for two pianos. It belongs to the ultra-modern or impressionistic school and is, as all these works usually are, extremely difficult. It was played by Tina Lerner and Vladimir Shavitch, and was a display of technical skill such as is rarely our pleasure to witness. Indeed we thoroughly enjoyed watching Miss Lerner and Mr. Shavitch overcome these extraordinary digital obstacles, and though as long as WE did not need to indulge in such strenuous physical labor, there was no need to worry. And yet with all this astounding difficulty neither Miss Lerner nor Mr. Shavitch displayed any signs of fatigue nor evidences of actual effort during all this labyrinth of a veritable "stew" of notes.

They say that the only manner in which to really judge these impressionistic works is to close your eyes and permit your imagination to soar. Well, it did make us sore, at times, but the impressions we received would have been more beautiful, had we closed our ears instead of our eyes. Really there were moments when it sounded as if both the pianists were practicing for a future concert. It seemed as if they had selected a few unusually difficult and finger-breaking exercises and were not sufficiently well advanced in the smoothness of their performance to prevent an occasional wrong note from slipping through. Indeed, this presence of wrong notes seems to be a cherished ideal of the impressionistic mind, and the dissonances one hears constantly reminds one of the usefulness of the piano tuner. Nevertheless, there are many people who consider this beautiful, and as long as this is the case, we have no right to condemn the works. So we will peacefully let them rave.

The program concluded with the Schumann Trio, Op. 63. Now here is a work that possesses all the virtues of a genuine chamber music composition. It is sufficiently lyric to please those inclined toward a poetic trend. It ought to be amply dramatic in spots to satisfy those of an impressionistic nature. At the same time it tells a continued, sane and easily comprehended musical story, does not rack your nerves with unnecessary combinations of a bizarre character, and does not confuse your mind with dissonances of an ugly and unharmonic effect. The Trio played this work with dignity and calmness and yet sustained the occasional climaxes with unerring precision and adequate force. In tone quality, intonation and spontaneity of phrasing the three musicians did here their best work, and they are entitled to that praise which every conscientious artist merits. We are exceedingly glad that the musical public appreciates their efforts.

SECOND SYMPHONY "POP" CONCERT.

Large Audience Listen With Pleasure and Enthusiasm to Splendidly Compiled Program Graphically Interpreted by Alfred Hertz.

By ELIAS M. HECHT

Verily we are getting to be a concert-going town! With McCormack drawing some 12,000 people to the Civic Auditorium, it was very gratifying to see the Cort Theatre most comfortably filled with enthusiasts for Alfred Hertz' "Pop" concert last Sunday afternoon. Enthusiasts is the word, for the concert was of that distinguished and lofty order that rouses the healthiest kind of enthusiasm. Alfred Hertz is the greatest musical metropolitan I have ever heard. Cameleon-like he changes national color with every school of composition. His analysis is keen, thorough, complete. But it is in the synthesis, the reconstruction of each work after its detailed dissection, that he stands pre-eminent. Many conductors are gifted with the power of analysis, but only a chosen few attain the vitality, life and color in their synthetic reconstruction that are so characteristic of Mr. Hertz' wonderful performances.

The concert commenced with Haydn's charming G major symphony. With the first few bars of the Adagio Mr. Hertz took us back to the court of Prince Esterhazy, and no imagination was needed to conjure up a picture of the orchestra in 18th century costume, being conducted by "Papa" Haydn himself. The stately tempo of the minuet was most refreshing in this day of hurry and bustle; the Largo was sung with a heartfelt beauty of tone and phrasing—and the last movement, one of the happiest last movements of any symphony I know, rippled and sparkled on its way to a memorable conclusion.

Out of the eighteenth century there then emerged a modern, fiery Hungarian Mr. Hertz, who gave us the three Hungarian Dances of Brahms in a manner which electrified the audience. Avoiding all exaggeration, the dances were rendered in a spirit that breathed the spontaneous Magyar musician. The entr-act and ballet music from Rosamund was charmingly given, but, frankly, I did not care overmuch for Reger's orchestration. Dynamically, it seemed somewhat exaggerated at either extreme. But Mr. Hertz and his men got all out of it that the work offered.

The concert closed with the Merry Wives of Windsor Overture, and how refreshing it is to hear this old favorite given us by a master! Just as Mr. Hertz made something new and vital of the William Tell Overture at a recent concert, so he had a new message for us in the Nicolai overture. The spontaneous shout of enthusiasm by the audience at the conclusion of this number is the best commentary on the performance I can think of. All honor to Mr. Hertz and thanks to him for his propaganda for "popular" concerts, given with all the ability, fervor and painstaking care that he devotes to his regular symphonies.

FICKENSCHER PROGRAM OF CONTRASTS.

Large Audience Listens With Keen Interest to a Historical Vocal and Instrumental Program Interpreted by Mr. and Mrs. Fickenscher.

By ALFRED METZGER

Mr. and Mrs. Arthur Fickenscher gave what they appropriately called a "Program of Contrasts" in the Ballroom of the Palace Hotel on Monday evening, November 20th, in the presence of a large audience. Some thirty compositions were represented on this program and it is impossible, with the little space at our command, to review this event in detail, as it certainly would deserve; but we gladly assure Mr. and Mrs. Fickenscher that this program, together with the brief explanatory remarks accompanying each group of works, formed an educational affair of important proportions. Since the program was to be one to reveal fixed contrasts between the older and more modern schools of composition, it was necessary to interpret the works in a manner to emphasize these contrasts, obtaining the required atmosphere. In this both Mr. and Mrs. Fickenscher succeeded to the gratification of their well pleased audience.

The faulty acoustics of the place, with its numerous windows, draperies and chandeliers, occasionally prevented those sitting in the back of the hall from clearly understanding the words of the compositions, but we know Mrs. Fickenscher's work sufficiently well to state that this was certainly not the singer's fault. We would like a program of this sort rendered in a place where every syllable is discernible. The musical portions of the works, however, were thoroughly comprehensible. The most noticeable part of these contrasts was that the works from the 12th to the 17th centuries were much alike in their form and theoretical development. Indeed so much so that at times these early works became somewhat monotonous. The more modern compositions, however, showed a delightful variety. There was a distinct contrast between the German and French songs, the Russian, Italian and English works. The musicians here seemed to interpret the sentiment of a work far more comprehensively than was the case among the older compositions, which evidently were written according to one school.

Mrs. Fickenscher was in excellent voice and invested her interpretations with an element of intelligence and emotional coloring that justified the hearty applause that greeted her at the conclusion of every number. Mr. Fickenscher, both in his accompaniments and solos, revealed that musicianship and intensity of musical understanding which is so necessary in the adequate reading of serious works. During his employment of the harpsichord he attained a certain dramatic effect which is not often heard on this instrument. His technic both on the old instrument and the modern grand piano was impeccable. He proved to be an adequate associate artist for the able vocalist on the occasion. We were pleased to see such a large and representative audience take interest in this praiseworthy event.

The complete program was as follows: Part I—Music of the 12th to the 17th centuries—Folk Songs: French—12th century: Quant le Rossignol, from Count de Coucy, 14th century: Robin et Marion, from Adam de la Hale; Jewish—Two Old Traditional Melodies: "Thou, the Judge, rememberest forgotten things," "As for man, he riseth from the dust"; Russian—Volga Boat Song, Once I Come to My Love; English—15th Century: Sir Eglamore Purcelt (1689-1740)—I Saw a Ladye Passing By; Irish—15th century: The Next Market Day, I Know Where I'm Goin', Ballynure Ballad. Harpsichord Solos: D. Scarlatti—Tempo di Ballo, D. Scarlatti—Pastorale, Rameau—Le Rappel des Oiseaux. Classics: De Luca—15th to 16th centuries—Non posso disperar, Durante (1684-1755)—Danza, Danza, fanciulla gentile. Part II—Music of the 20th century—German—Hans Hermann—(a) Leuchtende Tage (Days of Memory), (b) Der Tag der Chrisanthemen (The Day of the Chrysanthemum), (c) Beim Tanz (At the Dance); French—Adolf Borchard—(a) J'ai trop pleure (I Have Sorrowed), Henry Fevrier—(b) O Femmes qui pleurez (Oh Women Who Weep); Russian—Gretschaninow—(a) Wiegenlied (Cradle Song), (b) Heimat (Home); Italian—Alberto Bimboni—(a) La sera per lo fresco (The Cool of the Evening), (b) Cillege Nere ('Twas Merry Maytime), (c) Core'ngrato (Heart Ungrateful), A Neopolitan Canzone; English—Arthur Fickenscher—(a) Where Go the Boats?, (b) Horror's Realm, (c) The Wind.

REDFERN MASON AT PACIFIC MUSICAL SOCIETY.

Musical Editor of San Francisco Examiner Discourses Interestingly on The Artistic Significance Of the Folk Song.

Wednesday afternoon, November 8th, was the occasion of the last Pacific Musical Society musicale which was given at the Palace Hotel, presenting a program of uncommon interest. Redfern Mason was the speaker for the afternoon and give his lecture on the "Artistic Significance of Folk Song," which was musically illustrated by Mrs. I. Goodman and Misses Marguerite Raas and Louise Ronstadt in songs accompanied by Uda Waldrop, and by Mrs. John McGaw in pianoforte illustrations.

The main features touched upon by Mr. Mason, aside from the interesting facts concerning the evolution of folk song of the different countries, was the scale of the Hungarian music, which is not only unique but weirdly beautiful as well. The A minor scale, for instance, being the most musical of all the scales and using the F sharp alone. "Song of the Bagpipers" called to mind the fact that Händel got his inspiration for his Pastoral Symphony from the wild music of the bagpipe. Especially good among the vocal offerings were: "Died for Love" and the "Chanson de Renaud," "Lovesick" (from Palermo), "Vardau's Highways" (illustrating the Hungarian scale); Carlos Troyer's "Sunset Song" (Zuni Indian), "Weinachtslied" and "Zum Namenstage Jesu" (arranged by Albert Elkus). All of these received excellent treatment from the vocalists who were greeted with well merited applause at the close.

Mrs. John McGaw had a rather dubious task in the rendition of a Percy Grainger effusion entitled "Maguire's Kick," but she rose nobly to the necessities of the occasion and acquitted herself splendidly of an evidently distasteful task. Mr. Mason very gracefully explained the composition and its subject as well as jocularly describing Mrs. McGaw as being quite enamoured of the subject. The vibrations of tone, Chinese music, and the essential part of the Hindu scale which coincides with ours, were all touched upon in Mr. Mason's own inimitable style, making an afternoon of real enjoyment rarely experienced by many of those in the audience, for the first time, many of them brought in touch so intimately with this boundless subject which Mr. Mason himself acknowledges to be of proportions impossible to do justice to in one hearing. It would be a matter of interest as well as education if Mr. Mason could be prevailed upon to give a series of lectures on this subject.

The program in full follows: The Artistic Significance of Folk Song, Redfern Mason—Irish Lullaby, Chinese Song, La Belle est au Jardin d'amour, Died for Love, Chanson de Renaud; Lovesick, Varadu's Highway, Cherry Bloom, Sunset Song of the Zunis (arranged by Carlos Troyer); Little Cottage Lovely, Song of the Bagpipers, March of the Kings; Weinachtslied, Zum Namenstage Jesu (arranged by Albert Elkus); How Should I Your True Love Know? Aileen Aroon, Ballinderry; Maguire's Kick—Piano Solo by Percy Grainger (based on Irish March Dance); Vocal Illustrations—Miss Marguerite Raas, Mrs. I. Goodman, Miss Louise Ronstadt, Uda Waldrop at the piano; Pianoforte Illustrations—Mrs. John McGaw.

CLARENCE EDDY'S FIFTH ORGAN RECITAL.

The fifth of the unusually successful series of organ recitals now being given by the famous American organist, Clarence Eddy, at the First Presbyterian Church in Oakland, on alternate Thursday evenings, took place on November 16th. The assisting artist was Miss Eunice Gilman, soprano, who received enthusiastic applause for her excellent vocal achievements, and many floral tributes from admiring friends. Miss Gilman is a professional student of Mme. Natalia Douillet, and her beautiful soprano voice was heard in the Air de Rossignol by Masse, with organ accompaniment in which the flute obligato vied with her pure high voice, and she was obliged to respond to an encore with Air de Jocelyn by Godard, also with organ accompaniment. For an encore to One Fine Day, from Puccini's Mme Butterfly, Miss Gilman sang Mrs. Abbie Gerrish-Jones' charming bird song—The Meadow Lark. The Air de Rossignol from Masse's The Marriage of Jeanette, with its difficult cadenzas and trills, gave Miss Gilman ample opportunity to prove her skill as a colorature singer, while the Butterfly aria showed to advantage her dramatic possibilities.

Mr. Eddy's exquisite skill as an organist was never displayed to better advantage, and his virtuosity, which makes itself noteable by reason of the ease of technical accomplishments and the intensity of fine expressions of sentiment, can not help but give him a leading position among the world's great organists. The organ numbers included: Fantasie and Fugue in G minor (Bach), Idylle (D'Evry), Fountain Reverie (Fletcher), La Brume (Gaul), Finlandia (Sibelius), Variations de Concert, Op. 1 (Bonnet), Evensong (Martin), The Trailing Arbutus (Davis), Intermezzo—Les Sylphes (Davis), Allegro con fuoco (de Boeck). The next recital will take place on Thursday evening, December 7th, when Mr. Eddy will have the assistance of Miss Zhay Clark, barpist, and R. N. Cook, tenor.

THIRD PAIR OF SYMPHONY CONCERTS.

Friday's admirable program of the San Francisco Symphony Orchestra will be repeated next Sunday afternoon, November 26, at the Cort Theatre, under the direction of Alfred Hertz. This will be the regular Sunday symphony of the third pair. Beethoven's Seventh Symphony, which Wagner termed the "apotheosis of the dance," and in which Alberti found an expression of German jubilation at being delivered from the yoke of France, will again be the first number.

The Cesar Franck symphonic poem, "Les Eolides," will follow in all its tenderness and brilliancy. It is rarely given, and its interpretation by Hertz and the San Francisco Symphony Orchestra on Friday made a marked impression, particularly upon the true student and lover of symphony music. The concluding number, Richard Strauss' tone poem, "Death and Transfiguration," has been heard here fairly frequently, but it has never been given before with a bigness of interpretation and feeling commensurate with the bigness of the Strauss masterpiece itself. The prices for the Sunday symphonies are but 50 cents, 75 cents, and $1.00. Seats may be obtained at Sherman, Clay & Co.'s, excepting on the day of the concert, when they may be had at the Cort Theatre.

Conductor Hertz has arranged another feast of light music for the third "pop" concert, which will be given at the Cort Theatre on the afternoon of Sunday, December 3.

Liszt's First Rhapsodie will open the program, and afford excellent opportunity to several members of the orchestra to show their ability as soloists. Grieg's Lyric Suite will follow. Weber's "Invitation to the Dance" is another excellent choice of number. The Meditation from Massenet's "Thais" is certain of popular approval. Louis Persinger's violinistic art will again be disclosed in this number. The pathetic, tempestuous, overpowering "March Slav" by Tschaikowsky will terminate the program gloriously.

BRANDT JUVENILE MUSIC CLUB CONCERT.

The Brandt Juvenile Music Club, consisting of young students of Mrs. Noah Brandt, will give a concert at Sorosis Club Hall this (Saturday) afternoon at 3:30 o'clock. The members of the club include: Misses Katherine Dorn, Lucille Bergerot, Marion Newman, Marie Louise Willcox, and Anita Chadbourne. These young piano students will be assisted by Miss Hulda Koeppe, pianist from the artist class, who will close the program, and also by Misses Beatrice Barrangon and Fern Backman, violinists, pupils of Noah Brandt. The program to be presented on this occasion will be as follows: Sonata No. 13, F major (Mozart), Miss Marie Louise Willcox; (a) To a Wild Rose (MacDowell), (b) Mazurka, B flat (Chopin), (c) Valse, E minor (Chopin), Miss Lucile Bergerot; Violin solo—Fantasie Pastorale (Singelee), Miss Beatrice Barrangon; (a) Nocturne, E flat (Chopin), (b) Butterfly (Grieg), (c) Vogel als Prophet (Schumann), Miss Marion Newman; (a) Träumerei (Schumann), (b) In the Lovely Month of May (Merkel), Miss Anita Chadbourne; (a) Valse, G flat (Chopin), (b) Spanish Bolero (Ravina), Miss Marie Louise Willcox; (a) Sarabande, E minor (Bach), (b) Murmuring Zephyrs (Jensen-Nieman), (c) The Two Skylarks (Leschetitzky), Miss Katherine Dorn; Violin solo—Gypsy Life (Sarasate), Miss Fern Backman; (a) Pastorale Varie (Mozart), (b) Valse, A flat (Chopin), (c) Ballade, G minor (Chopin), Miss Hulda Koeppe.

IOLE PASTORI'S "RETURN HOME" CONCERT.

Iole Pastori, a California girl, protege of Madame Matzenauer, mezzo-soprano of the Metropolitan Opera House, returned home recently and on Monday night, December 4, at Scottish Rite Auditorium, at Van Ness and Sutter streets, San Franciscans will have an opportunity of showing their appreciation of the great talents of this young girl, who, while she is practically making her "debut" as a professional singer in this, her home city, is a thoroughly equipped artist. Eugenia Argiewcz-Bem, the Polish violinist, will divide the program with Miss Pastori. Uda Waldrop will be at the piano and Frank W. Healy will he in charge of the business details of the concert.

Miss Pastori "was horn with a voice," and "with all the warmth and emotion of her race." Her mother, Madame Pastori, before she located in California to establish the Pastori Villa at Fairfax, was a famous Italian prima donna. Being a sensible woman she saw that little Iole was given the proper foundation for the developing of her beautiful voice and that she resisted the temptation to strain the delicate organ.

The favorite pupil of Madame Delia Valeri of New York City, it is but recently that Miss Pastori stirred an audience consisting of the great Caruso, Conductors Polacco, Bodansky and other prominent people of the Metropolitan Opera House. These artists, accustomed as they are to hearing the best voices that the world can produce, were in attendance at the reception given Caruso by Dr. Marifoti in New York and at which Miss Pastori was the "guest" singer. She sang "Mi chimano Mimi" (My Name is Mimi), from Puccini's La Boheme, with such perfect art understanding and feeling as to stir her hearers to an outburst of the wildest enthusiasm.

Seats for this concert will go on sale next Wednesday at the box offices of Kohler & Chase and Sherman, Clay & Co. The mail orders, with funds, addressed to Frank W. Healy, care of Kohler & Chase, will be filled before the opening of the box office. The prices are 75 cents, $1.00, $1.50 and $2.00.

CHAS. A. CASE'S CONCERT.

An event that is attracting considerable attention is the forthcoming concert of Charles A. Case, a young tenor of considerable skill and excellent musical accomplishments. This concert will take place at Sorosis Club Hall on Tuesday evening, November 28th, and the program, which Mr. Case has prepared for this occasion, contains a number of the most attractive vocal gems. There is a variety of schools and subjects which will present Mr. Case's versatility in a most favorable light. The complete program will be as follows:: Caldara—Selve Amiche, Ombrose Plante, Old English — My Lovely Celia, Phillis, Beethoven — Ich liebe dich, Der Kuss, Schumann — Mondnacht, Brahms—Meine Liebe ist Grün, Coleridge-Taylor — Onaway, Awake, Beloved (From Hiawatha's Wedding Feast), Old French—Bergere Legere, Pessard—Adieu du Matin, Hue—A des Oiseaux, Chausson—Le Colibri, Chadwick—Sweet Wind That Blows, Harris—On the Wild Rose Tree, Watts—Blue are Her Eyes, Waldrop—Stay Home, My Heart, Puccini—Ch'ella mi creda (From The Girl of the Golden West). Uda Waldrop will be the accompanist.

CHAS. A. CASE

MINETTI QUARTET CHAMBER MUSIC CONCERTS.

The two series of chamber music afternoons which the Minetti String Quartet is giving in San Francisco and Oakland is progressing with unusual success. These events are even better attended this season than last, and are given at the private residences of leading society people in the two bay cities. The second concert of the San Francisco series took place at the residence of Mrs. G. C. Boardman on Monday afternoon, November 20th, and the program included: Unfinished Quartet in F major (Grieg), first time; Italian Serenade (Wolff), Quartet in F major, Op. 59, No. 7 (Beethoven). The personnel of the Minetti Quartet is Giulio Minetti, Lion Goldwasser Ulderico Marcelli and Stanislas Bem.

The enthusiasm displayed on this occasion by people who are familiar with the best in music is sufficient proof of the artistic excellence of this organizaton, and Mr. Minetti and his associates have every reason to feel proud of their triumph. The third and final concert of the San Francisco series will take place at the residence of Mrs. Joseph D. Grant on Monday afternoon, December 4th, and the program will be: Trio in D major, Op. 21, for two violins and viola (Taniew); (a) Larghetto (Tartini), (b) Quartet No. 12 in C minor (Schubert), first time; Souvenir of Florence, in D minor, Op. 70 (Tschaikowsky), sextette for two violins, two violas, and two violoncelli. On this occasion the Minetti String Quartet will be assited by E. E. Perrigo, viola, and A. Wallenstein, cello.

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THE MUSIC STUDY CLUB'S SIXTH PROGRAM.

The Music Study Club held the sixth program of the rrent year on Saturday, November 18th, with one e largest attendances ever assembled in the Vincent udio where the meetings are held. After the regular siness of the club was finished, a rarely fine program s given and greatly enjoyed. The day was set aside the Year Book for the Recital of songs by Abbie rrish-Jones, but owing to the illness of the composer e date was changed to the last Saturday in March, d almost at a moment's notice Mme. Vincent and zel Boyd-Hunter prepared the Richard Strauss set- g of "Enoch Arden." The music is very difficult, but s delightfully played by Mrs. Hunter, and Mme. Vin- nt brought to the reading of the poem a sympathy d pathos that kept many eyes in her audience wet rough the entire reading. After this part of the pro- am, songs followed, Miss Bond singing charmingly e songs so well fitted to her naive style and person- ty; Miss von Weick giving her numbers in a voice t impresses one with its development with every aring; George Krull, without doubt one of our "com- t" singers of note, sang "A Hundred Pipers" so real- ically as to visualize the "Hielan' men" in all the ory of their warlike accoutrement.

Mrs. Robert Nicholls (Margaret Wismer-Nicholls) ng her numbers with voice and expression that makes a growing wonder that she does not seriously devote r utmost energies to the development of her gifts. mi's Song from Boheme was charmingly character- ic, and the "Annunciation," by Abbie Gerish-Jones, ich is still in manuscript and has been sung by Mrs. holls for the first time, was one of the loveliest por- yals of spring-time joyousness possible for a voice to pict.

Tea and sociability followed the program, which was follows: Tennyson's Enoch Arden (Richard Strauss), ader, Madame Vincent, Hazel Boyd Hunter; Hundred ers (Old Scotch), Der Doppelganger (Schubert), Geo. ull, Aria, Madame Butterfly (Puccini), Three Pipers rewster), Miss Ida von Weick; Love's Philosophy Hardelot), Lilacs (Rachmaninoff), Miss Hazel Bond; Cismano Mimi (Boheme), (Puccini), Annunciation bbie Gerrish-Jones), Mrs. Robert J. Nicholls. Hazel yd-Hunter acted as accompanist for the entire pro- m.

DOUILLET MUSICAL CLUB LUNCHEON.

The Douillet Musical Club gave a most delightful lun- on on Saturday afternoon, November 11th, at the Pal- Hotel, with about fifty members and guests present, honor guests being Mr. and Mrs. Lichtenstein (Elsa egger) and Mr. and Mrs. Nathan Landsberger. Mrs. bie Gerrish-Jones was one of the honor guests, but s unable to be present owing to her slow convales- ce from her recent severe accident. Mrs. Jones was, rever, ably and well represented by her lovely song, "The Meadow Lark," which was beautifully reodered by Miss Eunice Gilman. It was hoped that a telephone connection might be made so that the convalescent composer might have the pleasure of hearing the program, but this was found to be impossible, to the regret of all concerned. A splendid orchestra furnished music for the luncheon and Miss Hattie Orr, President of the Club, made a very graceful speech in which was set forth the evolution and work of the club, its object and accomplishment thus far. She called upon Mrs. Grace Lovejoy Faulkner, the first President of the Club, who also gave a very interesting talk. The program closed with a piano solo by Miss Alice Mayer. The officers of the Douillet Club for the ensuing year are: President, Miss Hattie Orr; Vice President, Miss Nell Stone; Secretary, Miss Lorine Pfarrer; Treasurer, Mr. C. W. Holm.

The fourth of a series of six lecture recitals entitled The Music of Yesterday and Today was given by Miss Elizabeth Simpson at Sorosis Club Hall on Friday afternoon, November 3rd, this particular lecture being devoted to The Poetic Element in Music. The program, which was enthusiastically received by a most appreciative audience, was as follows: Romanza, F sharp major (Schumann), Miss Simpson; Der Doppelgänger, Morgengruss, Ungeduld (Schubert), Mrs. Anna Miller Wood Harvey; Papillons—Opus 2 (Schumann), Miss Mary Bradley; Lied der Braut, Marienwürmchen, Frühlingsnacht (Schumann), Mrs. Harvey; Sonate—A minor, for violin and piano (Schumann), Arthur Conradi, Mrs. Guy S. Millberry; Die Mainacht, Das Mädchen Spricht, Vergebliches Ständchen (Brahms), Mrs. Harvey; Soloists: Piano—Miss Simpson, Miss Mary Elizabeth Bradley, Mrs. Guy Millberry; Violin—Arthur Conradi; Voice—Mrs. Anna Miller Wood Harvey; Accompanist—Mrs. E. W. Stadtmuller.

The fifth lecture of this series entitled, The Story of the Piano—Chopin, was given at the same place Friday afternoon, November 18th. The success of these lectures is decidedly brilliant.

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Cort Theatre, Sunday, November 26, at 2:30 Sharp
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Cesar Franck . Symphonic Poem, "Les Eolides"
Strauss . Tone Poem, "Death and Transfiguration"
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MUSIC ACROSS THE BAY

By Elizabeth Westgate

Oakland, November 13, 1916.

On Thursday evening, November 9th, at Twentieth Century Club Hall in Berkeley, Mrs. John Woods Beekman, formerly Miss Gertrude Wheeler, gave a liederabend, presenting a most artistic program. Mrs. Beekman was greeted by a flatteringly large audience, who were immediately won by the finish and style of her singing and her clever interpretations, as well as by the beauty of her voice. The affair was complimentary to Mrs. Beekman's friends, of whom she has great numbers in the college town. This was her especially fine program, sung throughout in German: Eight Gypsey Songs (Brahms), Frühlingsglaube, Muth, Der Doppelgänger, Dem Unendlichen (Schubert); Marie, Mädchen mit dem roten Mündchen, Ein Stündlein wohl vor Tag, Gute Nacht, Liebchen ist da, (Franz); Fussreise, Wie viele Zeit verlor ich!, Mein Liebster hat zu Tische mich geladen, Und willst du deinen Liebsten sterben sehen? Er ist's (Hugo Wolf). English translations were given on the program, but the singer's German was so excellent that her hearers scarcely required the assistance of the translations, which, however, are always a courtesy to English-speaking audiences.

* * *

Clareace Eddy's fifth organ recital at the First Presbyterian Church of Oakland on Thursday evening, November 16th, will be the occasion of another notable program. Mr. Eddy will play compositions of Bach, D'Evry, Sibelius, (The Finlandia), Bonnet and others, and Miss Eunice Gilman, soprano, will sing. A review of the recital will appear here in due time.

* * *

Myrtle Stanage Brown, who has been directing the chorus choir of the Alameda Congregational Church in the absence of Mrs. Collar, will go to the First Christian Church of Oakland on December 1st, to fill the same position there. Mrs. Collar's health is now sufficiently restored for her to reassume her Sunday work in the Alameda church. Mrs. Brown's special musical services, as well as the regular Sunday programs have met with the favor of the congregations, and the Oakland church is to be congratulated on her engagement as director there. With her goes Miss Lucy Hannibal as organist, Miss Hannibal having acceptably filled the position in the Alameda church during the temporary inability, through an accident, of the regular organist, Mr. Howard, who will return to his accustomed duties in December.

* * *

The fourth and last of the recitals of music for violin and organ by Alexander Stewart and William Carruth at Mr. Carruth's studio in East Oakland occurs this (Sunday) afternoon. The recitals have been largely attended by friends of the executants, and the quiet Sabbath hour has been thus most pleasantly filled.

* * *

The Sather chime of bells for the campanile of the University of California has just been completed at Loughborough, England. There are twelve bells, ten of them in the diatonic scale, with two others for use as accidentals. These have been tuned to perfect pitch by a new method, and will be played from a coonsole, and may also strike automatically.

* * *

The fine Bishop Playhouse will be auspiciously opened late in this month. The initial play will be a new one by Herbert Bashford of Piedmont, and is called "A Light in the Dark." Mr. Bashford's two plays, "The Woman He Married" and "The Voice Within" have brought their author much fame in Eastern cities. "The Light in the Dark" is in three acts and eleven scenes. The great revolving stage will permit of these being given without intermissions. As the very beautiful theatre is to seat only one thousand, plays of an intimate and exquisite sort, out of place in the great playhouses, can be presented with charming effect. The stage is actually larger than the auditorium; there is no balcony, a graceful circle of loges taking its place. The revolving stage is Mr. Bishop's invention. It has already proved itself splendidly practical, easy of manipulation and in all ways successful.

The intention is to give first place to California playwrights, the Bashford drama play having been written especially for this theatre and this stage. New plays will always be given, and notable company of players has been selected. It must not, and, of course will not, be forgotten that Mr. Bishop's "Ye Liberty Playhouse" discovered many actors and actresses who have since become famous in New York, Marjorie Rambeau among them. By the way, a recent portrait of Miss Rambeau in a New York magazine is very lovely. It is there declared that, although her real genius is for tragedy, she has been cast for the most part in comedy roles.

MISS FERN DE WITT BREAKS RECORD

Miss Fern De Witt, a young pupil of H. B. Pasmore, has been chosen as soloist at the First Presbyterian Church. Miss De Witt has broken the record for educational speed. About two years' lessons, an important church position and only just out of her teens, sounds somewhat like a fairy tale. Miss De Witt is from Monterey, and has been devoting herself exclusively to the study of the voice. Mr. Pasmore says that she has been an ideal pupil inasmuch as she has followed instructions to the letter, thus setting a good example for all students. She has a full, rich and unforced soprano with an upper register that is both sympathetic and brilliant. San Francisco will surely have a warm place in its heart for Miss De Witt, when we shall have become acquainted with her.

REGINALD ELLIS, ENGLISH TENOR

R. A. Ellis of London, is here perfecting himself in the art of singing under H. B. Pasmore. Mr. Ellis has done a lot of singing in churches, concerts, quartets,

REGINALD A. ELLIS

etc. He has a very high tenor voice which has been compared to McCormack's, because of its sweetly sympathetic quality. Mr. Ellis will be a valuable addition to our limited number of tenors who can really sing.

STEINDORFF'S "POP" CONCERT.

Insistent demand of many of the thousands who last year enjoyed the operatic feature of the Steindorff winter concerts at the Oakland Auditorium has led the conductor to plan a similar concert for next Sunday at the auditorium at three o'clock as the fourth of this season's series. "Cavalleria Rusticana" is the opera which has been chosen for the ocassion and all of the gems of that tuneful effort of Mascagni will be offered.

Blanche Hamilton Fox will sustain the part of Santuzza in the several numbers which include soprano solos or parts. Miss Fox created a sensation at the opening concert of the season earlier this month. Robert A. Battison, tenor, and Signor Paolo Galazzi, baritone, will be others supporting the orchestra. Both are well known locally, Signor Galazzi especially since his appearances with the operatic company recently at the auditorium. In addition to the "Cavalleria Rusticana" numbers, an interesting orchestral program has also been arranged by Conductor Steindorff.

Already in preparation is a special event for the concert of December 3, when the "Aida" Ballet, which the change in arrangements for the San Francisco production prevented being heard in its original stupendous proportions, will be given as an added feature to the regular "Pop" Concert program and with no advance in the prices. Both the Oakland municipal government and the several associations of merchants in Oakland have set themselves to the task this week of assuring the success of coming concerts. Mayor John L. Davie has issued a special proclamation calling the attention of citizens to the excellence of the concert series. A number of big department stores are including announcements of its merits in every hundle leaving their store.

ASHLEY PETTIS CONCERT.

The concert to be given by Ashley Pettis at the Palace Hotel next Tuesday evening, November 28, is attracting considerable interest, particularly so because the second part of the program is devoted exclusively to compositions by Percy Grainger, the distinguished Australian composer and pianist, who will be the soloist at the fourth pair of symphony concerts under the direction of Alfred Hertz, and who will also appear in concerts under the direction of Will L. Greenbaum. Mr. Pettis will be assisted in his concert by Mrs. Arthur Fickenscher, soprano; Lawrence Strauss, tenor; Signor Antonio de Grassi, violin, and Miss Dorothy Pasmore, 'cello. The program, which was published in last week's issue of this paper, is throughout an exceptionally representative one.

One of the recent arrivals in San Francisco is Frederick William Zimmerman, a tenor of distinction who spent some time in San Francisco prior to his departure for Seattle where he has been residing for twenty years or more. At the time of his sojourn in San Francisco he appeared frequently in concerts and in fact was one of the prominent artists in this city. Mr. Zimmerman has built up a large school in Seattle which enjoys brilliant success, and he is now visiting San Francisco endeavoring to enjoy several months' vacation, and incidentally resuming the concert work which he interrupted at the time of his departure several years ago. We shall have more to say about Mr. Zimmerman in a future issue of this paper.

LUKE FLYNN PASSES AWAY.

The news of the recent death of Luke Flyan, intimately associated with both professional and trade music circles of this city, was heard with regret by a host of friends. Mr. Flynn was a member of the sheet music department of Sherman, Clay & Co. for a number of years and afterwards went into business for himself, being located in the Kohler & Chase Building. By reason of his never-failing courtesy and wide knowledge of the business he became a favorite with the profession. He was also a competent instrumentalist and his services were frequently in demand by well known orchestra leaders. After deciding to discontinue his business, Mr. Flynn returned to Sherman, Clay & Co. He was only there a short time when illness overtook him, and after a year or more of failing health he succumbed.

ORPHEUM.

The Orpheum offers a great new show for next week. Craig Campbell, the distinguished tenor, who has already made himself famous on the concert and musical comedy stage and has won unqualified praise from the foremost critics of the East, will be heard in a progra which has been selected with great jud ment and includes "Che Gelida Manin from La Boheme, "I Hear You Calli Me," and the delightful old Scotch son "Bonnie Sweet Bessie." Mr. Campbe brings with him as accompanist Rola Warner, who is a soloist of great ability

Bert Fitzgibbon, "The Original Da Dil," will present what is termed in va deville parlance a "nut" act. Mr. Fi gibbon is not only an amusing eccentr comedian but he is also an excellent sin ing one who manages to keep his au ence in roars of laughter the whole tin he occupies the stage. James Hullen a Alan Coogan appropriately name th act "Odd Nonsense." Both young m have pleasant personalities and th character songs and eccentric come and dancing reach the high standard d manded in Orpheum vaudeville.

Leonard Gautier's Animated Toysh is calculated to bring joy to the hearts children of all ages. The rise of the cu tain discovers a well stocked toysho and at Mr. Gautier's signal all the to come to life, and quickly thereafter it disclosed that each toy is impersonat by some well trained animal pet of his mostly ponies and dogs. Both in the in tation of mechanical toys and the ro tine of tricks, Gautier's little charges a marvelous.

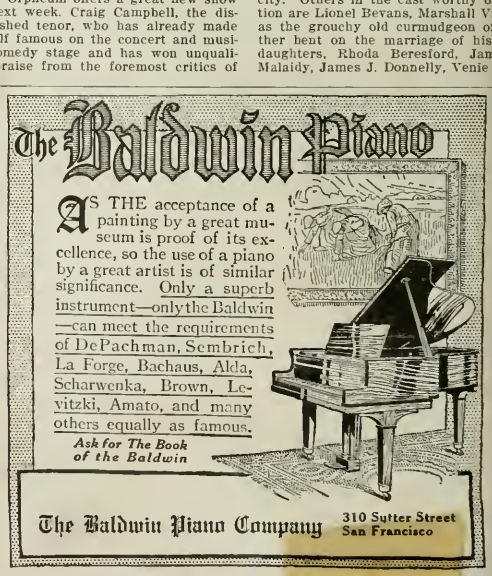
Mr. and Mrs. Gordon Wilde, the famo English Shadowgraphists, who hail fro the Londoo Coliseum, will introduce clever, novel and diverting shadowgra performance. The manner in which M Wilde manipulates his hands is simp wonderful, and when his wife lends hi the assistance of her ten fingers he able to depict accurately domestic a wild animals and to perform many int esting and laughable feats.

Bernard Riggs and Myrtle Ryan w appear in a comedy skit by Junie McC called "Disturbing the Peace," in whi they sing, talk and play the piano, a they do all these things well. The on holdovers will be "The Dancing Girl Delhi," with Vanda Hoff and Compsn and Sarah Padden in her wonderfully r alistic impersonation of Mary Trask Lewis Beach's one-act play, "The Clod."

CORT THEATRE.

"Hobson's Choice" has proved to San Francisco's choice at the Cort Th tre where it will start the second we of its limited engagement tonight. O does not have to seek far to find out t reason for its great popularity; much it lies in the fact that it is clean, hono humor of the most laugh-provoking v riety; not too subtle for the tired bu nes man, and yet never broad enough be vulgar.

Maggie Hobson is capitally portray by Miss Viola Roach, a young Engli actress paying her first visit to San Fra cisco. She handles a very difficult ro in a most artistic manner and has e deared herself to the playgoers of th city. Others in the cast worthy of me tion are Lionel Bevans, Marshall Vince as the grouchy old curmudgeon of a f ther bent on the marriage of his thr daughters, Rhoda Beresford, James Malaidy, James J. Donnelly, Venie Sth



W. F. Hill, Esther Mendel, Phyllis kett, and Noel Tearle. It is said that ay theatregoers prefer "Hobson's ice" to "Peg o' My Heart" and "Bunt is the Strings." There will be a spe Thanksgiving matinee next Thurs-

ALCAZAR.

or a Thanksgiving week attraction, be ning next Monday night, Belasco and yer have secured that wonderfully suc sful comedy, "Potash and Perlmutter," itten from the stories of Montague ss which appeared in the Saturday ening Post. No comedy in recent years scored such an unqualified hit as has "up-to-date garment in three pieces," it is described. The two leading parts afford Henry Shumer and Alexis e an opportunity to appear in stellar es and likewise to give free rein to ir happy penchant for clever charac acting. Miss Eva Dennison, a charm young leading woman, has been spe ally engaged to play "Miss Goldman," chief feminine role in this clever com . The production will be one of the st striking the Alcazar has presented ring the present year.

AIR AND WARMER" NEXT AT CORT

Avery Hopgood, master of farce, ran own record up with "Fair and Warm the bubbling, hilarious farce which Swyn and Company will present at the rt Theatre on Monday, December 4, llowing "Hobson's Choice." Mr. Hop d's admirers, dating from "Seven ys" and "Nobody's Widow," two great cesses of former seasons, found in his est work the same sparkle of line and verness of characterization which had ced the others, with an added ludic sness of situation. The scene, built ound the inexpert making of a cock , puts its audiences practically into vulsions. The long run achieved by air and Warmer" in the Eastern cities, d the boosting it has received from eryone who has seen it, has stimulated blic interest in its coming.

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CHAMBER MUSIC SOCIETY IN SACRAMENTO.

Exemplary Organization of Expert Musicians Create a Sensation in the State's Capital Before the Famous Saturday Club.

After the concert given by the Chamber Music Society of San Francisco one of the daily papers in Sacramento recently had this to say of the event:

The Saturday Club opened its evening artists' recitals at the Clunie Theatre last night when it presented to its members and guests the Chamber Music Society of San Francisco. And what a splendid recital it was, given by a body of unassuming scholars, with a modesty and earnestness that was a delight. Surely it must have filled the hearts of the music loving audience with pride to know that there is in a sister city an organization such as the one that played last evening, with Louis Persinger to lead and with a personnel made up of artists such as Louis Ford, the second violinist; Nathan Firestone, violist; Horace Britt, violoncellist; Gynia Ormay, pianist, and Elias M. Hecht, flutist. And they were privileged to hear them in a program that for sheer charm and beauty of melody was a gem of gems.

There is a common bond of sympathy between that group of musicians that is striking. They are of one heart and one mind, and their work is finished and elegant, and sweet enough to stir the heartstrings of the coldest listener. Last evening, after the last note had died away of the particularly beautiful quintet in F minor, by Franck, for piano and strings, with which the program opened, there was a hush before the enthusiastic burst of applause that was a high tribute to the artists, surely. The writer sat surrounded by over thirty sobool children who had been asked to be the club's guests on this occasion, and during the entire evening there was scarcely so much as the flutter of a program to disturb.

A change in the order of the printed program brought the violin solo numbers by Louis Persinger after the first intermission. He played a Schubert Ave Maria with a glorious warmth and purity of tone that won his audience at once. His violin is a thing alive. It sings its melodies into the heart, where they will not be forgotten and where they remain an inspiration in this work-a-day life of ours. Two other numbers were the Melodie by Reichardt-Persinger, and the Nachez Dance tzigane. To these he added as an encore the Beethoven Minuet in G.

Horace Britt as violoncellist is none the less of a poet, and his interpretation of the Saint-Saens Romance, and the G major Faure Chant sans paroles, also the Arlequin by Popper, and his encore, The Swan by Saint-Saens, with which his group of solos was made up, won for him a sacred place in the memory of those who listened. The Mozart was last. It was a quartet in A major for flute and strings, and the rendition of its several movements, the delightful Andantino, and the stately and dignified Minuette and the more brilliant Rondo, was an artistic triumph. It brought the conclusion of a particularly delightful evening, and a most fitting event to mark the four hundredth recital of the Saturday Club.

COMES FOR TWO WEEKS—STAYS TWO YEARS.

Percy Grainger's Extraordinary Success in America Causes Him to Change a Brief Visit Into a Prolonged Stay.

"I came, I saw, I conquered!" This classic phrase sums up the life of Percy Grainger, the young Australian composer-musician, in the most accurate way. Coming in the first place because of his mother's illness, just before the war, this already famous young musician has not yet been able to get away. There is an ever increasing demand for his concerts throughout the United States.

The morning after his first concert, the Evening Post saluted him with "Hats Off, A Genius." In fact all the morning papers were so complimentary that Grainger's debut here was favorably compared with that of Paderewski. His first concert tour was planned immediately. His boyish, exhilarating good humor, his striking appearance which caused the newspapers to characterize him as "a young Siegfried," his masterful technic, but above all his amazing personality, made the tour remarkable. This was in a year, too, when extraordinary pianists were as much in the order of the day as traffic policemen on Fifth Avenue.

The universally favorable comments with which he was greeted were only equalled by the pleasure which Percy Grainger found in Americans and American institutions. This combination of a popular demand for his work and his own desire to see more of America makes it difficult to say when Mr. Grainger will be able to leave the land which he conquered in a single evening.

Mr. Grainger will be heard in San Francisco in all capacities. He will have the honor of being the first soloist of the season with our San Francisco Symphony Orchestra; his Suite, "In a Nutshell," will be conducted by Mr. Hertz at the same pair of coucerts, and he will be heard in recital in Scottish Rite Auditorium on Thursday night and Sunday afternoon, December 14 and 17. The Grainger tour will conclude Mr. Greenbaum's activities for 1916. He will commence the New Year with a week's engagement of the complete Dalghieff Russian Ballet of one hundred and fifty people headed by the great Nijinsky.

GODOWSKY LUNCHEON.

Sir Henry Heyman entertained Leopold Godowsky at an elaborate luncheon on Wednesday, November 1st, at the Bohemian Club. The table was artistically decorated with a new variety of gorgeous roses, and upon being asked their name, Sir Henry promptly replied that since he did not remember the roses' botanica name, he would name them for this occasion "Lad Godowsky," in honor of the guest of honor's charmin wife, who was not present, as it was purely a stag af fair. However, after luncheon, Sir Henry sent the rose to Mrs. Godowsky. California's choicest fruits, famou native wines and rare viands specially prepared com prised the menu which Sir Henry offered his guests and to which they did ample justice. The affair was in formal—there were no speeches—only the following few words spoken by the genial host: "Good friends, yo know that you all are my honored guests today, but m chief honored guest—the guest of honor—is a man whon I am exceedingly happy and proud to have with us to day. It is indeed a privilege and great honor to enter tain him—not only because of his marvelous musica gifts and phenomenal attainments, but also because h is possessed of so many other charming and delightfu qualities, that were I to begin to speak only of those know, I could talk indefinitely. Therefore, since I d not wish to embarrass my altogether too modest ye most distinguished guest of honor, I shall simply ask you all to raise your glasses, and with me drink to th continued good health, prosperity and speedy returr of our good friend, the master of masters, Leopol Godowsky."

That the affair was a brilliant success was acclaime by all. The following gentlemen were invited by Si Henry, who presided: Leopold Godowsky, guest o honor; Edward H. Benjamin, President Bohemian Club Frank P. Deering, Ex-President Bohemian Club; Hon M. C. Sloss, Quincy A. Chase, Alfred Hertz, Edward F Schneider, Georg Krüger, Uda Waldrop, Julius R. Weber Ashley Pettis, Albert Elkus, George Q. Chase.

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VOL. XXXI. No. 9 SAN FRANCISCO, SATURDAY, DECEMBER 2, 1916. Price 10 Cents

MME. SCHUMANN-HEINK RETAINS TITLE AS WORLD'S GREATEST SINGER

Marvelous Exposition of Genuine Vocal Art, Fortified with a Vigorous Youthful Voice, Easily Descernable in the Vast Civic Auditorium Represents a Phenomenon the Like of Which the World of Music Has Never Witnessed—Verily, Schumann-Heink Stands Supreme.

By ALFRED METZGER

We could hardly believe our ears last Sunday afternoon at the Civic Auditorium! Schumann-Heink and her art grow younger every time we hear them. And by making this statement we have no apologies to offer of any kind, no qualifications to make. We mean literally what we say. And we are certain that several thousand other people who gave vent to their enthusiasm with shouts and applause were also of our opinion. We want to say right in the beginning, if you want to hear singing in its purest, its highest and in its most appealing form you simply MUST hear Schumann-Heink. It is absolutely impossible to obtain the same artistic message from any other artist in the world. The Civic Auditorium should be too small a place for the army of those who seek vocal knowledge, and who should reveal their genuine love for art by finding it impossible to stay away from a Schumann-Heink concert. Any vocal student or any vocal teacher or artist is lacking in genuine musicianship if he or she does not foster sufficient interest in the art of singing to attend a Schumann-Heink concert. There are sufficient vocal students in and about San Francisco to fill the Civic Auditorium, and when you consider the comparatively low prices of admission it should be no hardship to anyone really anxious to learn something about singing to attend both of the Schumann-Heink concerts.

The programs presented by Schumann-Heink contain the very purest kind of vocal literature, and the artist is sufficiently generous and liberal to give the modern writers an opportunity to be heard. The more we listen to the older school of musical literature the more do we become imbued with the conviction that the composer has not yet been born who could vie with these old masters in the manipulation of the means to express himself adequately in the language of emotion. The essence of true emotionalism seems to be lacking in most of the modern works. Were it not for the words, the composer would in most instances fail to deliver any message at all. Even Schumann-Heink, with all her artistic force, can not change a lifeless composition into a soul-breathing, energetic musical poem.

And so she very wisely selects the best of the old literature and appends the best of the modern literature. Those of us who admire art for its own sake never tire of these old gems, with their appeal to one's heart and reason both in sound and in word, and there is no artist in the world who can transmit to us these splendid messages as Schumann-Heink can. There is so much to be said about this wonderful woman's artistry that we have not sufficient space at our disposal to express all we wish on this subject. But can tell enough to convince our readers of the unique position which Schumann-Heink occupies today in the world of music.

There is, above all, a consummate knowledge of the art of song. Schumann-Heink KNOWS how to sing. Most of the singers who come before the public at the present day do not possess this knowledge to such an extent. They do not seem to take the time nor the study to acquire this knowledge in addition to any genius or talent they may already possess. Their main desire seems to be to earn money as quickly as possible. KNOWLEDGE and EXPERIENCE do not seem to appeal to them at all. And so artists of the class headed by Schumann-Heink are not becoming too plentiful. Indeed they are exceedingly scarce today. That Schumann-Heink retains the vitality, the purity of voice and the enthusiasm which have always marked her marvelous achievements remains to us one of the wonders of the time. We listened most carefully to her vocal mastery last Sunday, and it was surely a revelation. Beginning the program with a group of Wagnerian arias which any other artist would have been afraid to start with, Schumann-Heink immediately impressed us with the vigor of her reading and the thoroughly dramatic fervor of her temperament. Both as to the high and low tones her voice was rich and resonant and true to pitch, and the deep sentiments expressed in these symbolical sermons of the great German music-poet were delivered in a manner that left no doubt as to their significance. And when the four compositions with piano accompaniment were followed with the song of the shepherd boy from Tannhäuser, an exceptionally difficult bit of vocalism without accompaniment, her artistry became overwhelming, and her huge audience very excusably broke out in frenzied applause. It was a rare lesson in the art of SINGING.

Then came the Schumann Cycle—Woman's Love and Life! We never did, nor expect that we ever will, hear this exquisite gem interpreted in quite such a convincing manner. The various contrasts which Schumann-Heink is able to introduce during the reading of these little stories are scintillating with life and changing moods. Her excellent artistic coloring is not only audible in her phrasing, but it finds reflection in her vivid countenance that makes vital every sentiment transmitted by the music and the words. What Schumann-Heink hammers into your mind with her wonderful vocal organ, fortified by her matchless art, she rivets permanently into your consciousness by means of her irresistible personality, the dignity, majesty and convincing power of which remains unchallenged among the world's great artists

Her program was concluded with a group of songs in English and a Spanish Bolero. Here again her versatility was graphically demonstrated. Among the songs in English we enjoyed most Frank La Forge's Before the Crucifix, which was given an exceedingly reverent rendition. Throughout the afternoon the diva proved to be at her very best. Her English enunciation was concise and clear, and could be grasped in every corner of the huge auditorium. Again our contention that the American public admires an artist who can sing in English so as to be understood has been vindicated.

Edith Evans, the accompanist, did some exceedingly artistic work and shared much of the applause of the afternoon. She plays with good taste, reads fluently and seems to grasp the ideas of the soloist. The assisting artist was Eula Howard Nunan of this city, who proved herself singularly worthy of the honor bestowed upon her by the diva. She played Impromptu in G flat by Chopin and Ich liebe Dich by Grieg, and exhibited a fluency both as to technical and musical requirements that astounded even those of her friends whose confidence she had already earned. Mrs. Nunan interpreted the works with assurance and fixed musical seriousness and made the impression of pursuing her pianistry with devotion and thoroughness. She is one of those artists who have reason to feel proud of having achieved their success in their home environment. She is one of the examples for our justification in encouraging and recognizing the triumphs of resident artists.

We can not conclude this review without again expressing our deep admiration for Mme. Ernestine Schumann-Heink as an artist of the highest rank, in fact as the greatest exponent of the art of song we know of. Both as to voice and interpretative faculties, both as to artistic convincing powers and personality, both as to individuality of expression and versatility she meets every requirement which we would expect of a very great artist. If there is any musician or student within the reach of these lines who for one reason or other does not attend BOTH Schumann-Heink concerts, we must surely consider him somewhat deficient in his musical sincerity; and if anyone, after missing one concert of Schumann-Heink, refuses to attend the other, he surely reveals lack of musicianship, unless circumstances make it absolutely impossible for him to go. There is one more chance this season to hear Schumann-Heink sing as she only can sing. Do you think you can be loyal to your art by staying away from this concert? We do not think so.

PERCY GRAINGER

The Famous Piano Virtuoso and Composer Who Will be the Soloist at the Symphony Concerts December 8th and 10th and Who Will Give Recitals at Scottish Rite Auditorium Thursday Night, December 14 and Sunday Afternoon, December 17

SCHUMANN-HEINK'S FAREWELL PROGRAM

The farewell concert of that superb artist, Mme. Schumann-Heink, promises to be one of the most colossal feasts of beautiful song this city has ever been offered. From her enormous repertoire the singer has culled a veritable bouquet of gems. These are the songs her audiences have seemed to love best, and many of them no one else can sing like Schumann-Heink does. Who will ever forget the Hugo Wolf song, Heimweh, after once hearing it sung by this artist? Who else can interpret the Erl King as she does? And such simple gems as The Rosary and The Cry of Rachel she makes works of art.

Here is the complete offering for this auspicious event at the Exposition Auditorium this Sunday afternoon at 2:30: I—(a) My Heart Ever Faithful (J. S. Bach), (b) Ich liebe Dich (Beethoven), (c) Aria, "Ah Mon Fils," from The Prophet (Meyerbeer). II—(a) Du bist die Ruh' (Schubert), (b) Die Forelle (Schubert), (c) Der Erl-könig (Schubert), (d) Traum durch die Dämmerung (Richard Strauss), (e) Heimweh (Hugo Wolf), (f) Mutter an der Wiege (Carl Löwe), (g) Spinnerliedchen (H. Reimann Collection—17 Century). III—Piano Solos: (a) Berceuse (Chopin), (b) Tarantelle (Chopin), Eula Howard Nunan. IV—(a) Dawn in the Desert (Gertrude Ross), (b) The Cry of Rachel (Mary Turner Salter), (c) Down in the Forest (Landon Ronald), (d) The Rosary (Ethelbert Nevin), (e) Good Morning, Sue (Leo Delibes).

Just think of such a collection of beautiful songs to be sung by the greatest contralto the world has ever known at such popular prices as Manager Greenbaum has arranged for these Schumann-Heink concerts. Remember, you can hear this stupendous program for $1.50 in the choicest seats, $1.00 in the next best located, and for as little as 50 cents in the balance.

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SIXTEENTH YEAR.

LOUIS PERSINGER'S GREAT ARTISTRY.

In last week's edition the following portion of Mr. Hecht's article was inadvertently omitted from the criticism of the "Pop" symphony concert:

Although accustomed, through daily association, to Louis Persinger's wonderful violinistic artistry, I sat absolutely thrilled anew at his glorious performance of the solo part of the Wilhelmy arrangement of the Preisied. Such perfection of phrasing, beauty of tone and profound musical insight are combined only in the musically elect. I doubt if this particular number could have been heard to better advantage anywhere. Mr. Hertz' beaming glance of admiration, as the last note died away, must have given Persinger as much satisfaction as the half-dozen enthusiastic recalls his art drew from his audience.

A MOST APPROPRIATE CHRISTMAS GIFT.

Several prominent music teachers of San Francisco are presenting their favorite pupils with a subscription to the Pacific Coast Musical Review on Christmas. This year is no exception to the rule. If you want to afford your students real pleasure, and if you desire to reward them adequately for particularly fine work done during the season, you will find a subscription to the Pacific Coast Musical Review a most welcome and comparatively inexpensive token of regard.

SCHUMANN-HEINK'S REAL CHARITY.

We have heard of artists who have given their check for charity. We have listened to eulogies of artists who sold their autographed pictures for charity. We have even known of some whose wives sold dolls for charity. But if they ever donated their entire receipts of their regular tour concerts to a worthy cause the columns of the press have been barren of records. Schumann-Heink is, to our knowledge, the only artist who sets aside the entire share of her income of a certain number of her regular concert engagements toward charity. And she does not forget that there are institutions in America which need charity just as much as they do in Europe.

Nearly five thousand people attended her concert at the Civic Auditorium last Sunday afternoon, and owing to the comparatively low prices of admission, which made it possible for poor and rich alike to hear her, the receipts naturally were only about half of those at the usual concert prices. Schumann-Heink's share of the concert turned over to charity was $2500. Of this, $1251 was given to war victims of the Central Powers, while the balance was distributed among the following San Francisco charitablhe institutions: Catholic Humane Bureau, Free Ward of the Children's Hospital, Mount Zion Hospital, City and County Hospital, Associated Charities, Hebrew Board of Relief, Society for the Prevention of Cruelty to Children, Colored Women's Benevolent Club, Fruit and Flower Mission, Isolation Hospital, and half a dozen other worthy charities.

In this manner Mme. Schumann-Heink not only made 5000 people happy with her matchless art, but afforded happiness to thousands of children for whom Thanksgiving Day will be a bit brighter because of this generous artist's great big heart.

CONCERT OF WINTTER WATTS COMPOSITIONS.

Charles Mallory Dutton will give a recital of compositions by Wintter Watts, with the assistance of Lucia Dunham, soprano, and Lawrence Strauss, tenor, this Sunday afternoon, December 3d, at four o'clock, at the Berkeley Piano Club, Haste Street, above College Avenue, Berkeley. Mr. Watts is one of America's most successful and most gifted composers and this event is given as a tribute to his genius. Mr. Watts is affiliated with the faculty of the College of the Pacific in San Jose, and has recently moved here to locate. The program to be presented on this occasion will be as follows: Entopia, Ocean Tramp, Dinna Ask Me, With the Tide, Mrs. Dunham; Blue Are Her Eyes, A Lover and His Lass, Surf Song, The Stairway, Mr. Strauss; Two Tone Sketches, (a) The Pilgrimage, (b) Pastorale, Mr. Watts; Longing, Chinese Barcarole, The Mother's Song, Green Branches, Mrs. Dunham.

ALFRED HERTZ THRILLS WITH "DEATH AND TRANSFIGURATION"

Strauss' Overpowering Tone Poem Forms Climax to One of the Most Enjoyable Interpretations of a Thoroughly Satisfactory Symphony Program Which Has Been Presented in San Francisco During Its Entire Musical History, Spontaneous Ovation is Result.

By ALFRED METZGER

To faithfully review this season's symphony concerts in San Francisco is one of the most difficult tasks that was ever presented to this writer. In the first place, they are so uniformly excellent and are conducted in such an exemplary manner that from the standpoint of performance nothing adversely can be conscientiously reported. Secondly, the programs are selected with such splendid taste and arranged in a manner to bring the climax at the end of the program, that here, too, no fault can be found. Finally, Alfred Hertz is so uniformly efficient in the reading of both the old and modern schools of composition that he frequently almost converts us to some of the so-called futuristic hallucinations, and while we may not exactly become enamoured with this ultra-modern school, we can not but commend Mr. Hertz for his versatility and his ambition to give San Francisco everything there is to he given in the way of new and old compositions. It is evident that as far as Mr. Hertz is concerned nothing is too good for us, and whatever is to be heard in the greatest music centers of the world, is to be heard in San Francisco. And this is one of the reasons why we have always maintained that San Francisco is exceedingly fortunate in having a man of Mr. Hertz' breadth of vision and strength of musical executive ability.

It is not so long ago that we heard this Strauss' Death and Transfiguration, which formed the culminating part of the symphony program of Friday and Sunday afternoons, November 24th and 26th. And while at that time we began to appreciate the fervor and absolutely enthralling passion and abandon which the work contains, the more dramatic moments seemed to us noisy rather than harmoniously agreeable. Now, whether we are becoming used to Strauss by reason of those ultra-modern composers that seem to throw all theoretical restrictions aside and translate their nightmares into hysterical conglomerations of sound, so that what we formerly imagined to be disjointed harmonies and noisy outbreaks, in some of the Strauss compositions, are becoming really agreeable and pleasing expressions of intense feelings, or whether Mr. Hertz understands better how to secure the musical essence from this Strauss composition than anyone else we have heard, we do not know; but the fact remains that we sat spellbound through the entire work, reveling in new sensations, and actually believing that we were making new discoveries.

It is a pleasing sensation to suddenly realize that you understand something which hitherto had been a closed book to you. Just as a singer or instrumentalist who, after weeks of tedious practice and seemingly useless effort, suddenly discovers how easy it is to do a certain thing when you know how, so listening to a great composition is a delight when you discover for yourself what it is all about. And like a good teacher, who must succeed in making a student understand how to attain certain artistic results, so a conductor must be able to impress his hearers with the artistic value of a composition. Mr. Hertz is the first symphony conductor who enabled us to understand Strauss in his Death and Transfiguration. He has thereby done us a great favor, for we had begun to lose faith in our musical comprehension. There may be other works of Strauss' which will be clearer to us when Mr. Hertz interprets them, with the splendid orchestra at his command.

Our colleagues on the daily papers have already said all there can be said about the wonderful impressions this work made on them and all who heard it. We can only add that the music absolutely transmits the meaning contained in the title. No synopsis or analytical notes are necessary to describe the intended effects. Under Mr. Hertz' authoritative baton the meanings become self-evident. And here again our contention that commonplaces in life make poor material for truly great music is vindicated, for death and transfiguration are episodes singularly well fitted for musical treatment, and Strauss has left nothing undone to invest this musical setting with all the terror and exhilaration which this subject alternately arouses. No wonder that the almost paralyzing effect of the thrilling climax forced the audience to its feet shouting and applauding!

The introductory number on the program was Beethoven's decidedly romantic symphony—the Seventh. It was rather exceedingly clever of Mr. Hertz to put this particular symphony on the same program with Strauss' Death and Transfiguration, for there is something in the Scherzo which may not mistakingly be regarded as a sort of transfiguration—as something decidedly sublime at any rate, while the allegretto is a musical expression of calmness and anticipation. While it is of course certain that Beethoven did not intend to express the same thoughts that Strauss did, there is something in the language of music employed by both these masters that makes the same impression upon a receptive mind. Of course Beethoven uses entirely different means to express his ideas than does Strauss. But there are moments in this Seventh symphony which arouse in us the same thoughts of bliss and eternal happiness without, of course, the terror and passion which Strauss seems to tear from your soul. But it is, after all, the contrasting elements in these two great works that justify their position on one program rather than the poetic or dramatic similarity one may find in some of the musical expressions. As the analytical notes on the program have already pointed out, the impressions made on famous musicians and critics were entirely at variance, and this is after all the true function of music. It must impress various people in various ways. The main fact is that the orchestra played this work excellently, and Mr. Hertz, with a versatility truly remarkable, conducted it most effectively.

Somehow we have always admired the works of Cesar Franck, and his symphonic poem, Les Eolides, is no exception. While it does not belong to the ultra-modern school it is sufficiently modern in treatment to be considered untrammeled by musical conventionalities. It is descriptive or programmatic music in its highest form, and the orchestration as well as the meaning it expresses is decidedly skillful and ingenious. It also possesses a certain element of melodic beauty and its tender beginning is one of the most enjoyable pieces of musical filagree that we have ever listened to. It was excellently interpreted.

A GREAT SYMPHONY "POP" CONCERT.

What will unquestionably prove to be the most delightful "pop" concert yet offered by the San Francisco Symphony Orchestra is scheduled for Sunday afternoon, December 3, at the Cort Theatre. Alfred Hertz will conduct, the complete orchestra will participate, and the entire house will be at the disposal of ticket purchasers, for neither guarantors' nor subscribers' season tickets have been issued for the "pop" series. The program's first number is Liszt's First Rhapsody, which will allow several members of the orchestra an opportunity to shine as soloists. It is a brilliant and effective offering. Grieg's Lyric Suite, well known to piano students, will follow. Hertz will employ the orchestral arrangement made by Grieg himself shortly before his death. Weingartner's free arrangement of Weber's "Invitation to the Dance" is the third number. Weingartner's remarkable facility for theme combinations is here happily shown. The Meditation from Massenet's Thais, which follows, and the overpowering March Slav, which concludes the concert, are happy selections on Hertz' part and are sure to be received with enthusiasm.

The fourth pair of symphony concerts, which will be given on Friday, December 8, and Sunday, December 10, will disclose Percy Grainger, the distinguished young Australian pianist and composer, a soloist with the orchestra. Mr. Grainger has never appeared west of Chicago, although his appearances with the leading orchestras of the East have been a series of triumphs. It will be remembered what a delightful impression was made by his British folk music settings here last season and the exquisite interpretation of them given by Alfred Hertz.

Grainger will not only offer the Grieg concerto in A minor, Op. 16, at the forthcoming fourth pair of symphonies, but his new suite, "In a Nutshell," will be given by Hertz and the orchestra, with Grainger at the piano. This novel offering was the feature of the Norfolk (Connecticut) Festival early in the year. "In a Nutshell made Mr. Grainger the hero of the festival," wrote the noted critic, H. E. Krehbiel, in the New York Tribune. Another interesting number on the program of the fourth pair of symphonies is Schubert's Fifth Symphony, in B flat, which is not on record as having been given before in this country. It is written in exquisite Mozartian style. Conductor Hertz believes that symphony lovers will find great pleasure in its acquaintance.

WALLACE A. SABIN PUPILS WIN DISTINCTION.

The Federation of Women's Clubs of America give an annual scholarship prize to American-trained musicians under thirty years of age. The competitions are held in each State and the successful candidate—vocal, violinist or pianist—meets the winners from the other States in the district. The winning candidates for each of the five districts in the country plays this year at the Birmingham Alabama Festival next April. Whoever proves to be the most popular performer at the Festival receives free management by a leading New York firm and is sent on tours extending over two or three years. At the examination held in San Francisco on November 10th, before Messrs. Krüger, Wismer, Pasmore, Conradi, Mrs. Nicholson, Mrs. Aylwin and Miss Clement, Mr. Sabin's piano pupil, Miss Imogen Peay, was chosen to represent California. Last year Mr. Sabin's pupil, Miss Darch, was the successful candidate at this center. Surely Mr. Sabin as well as his pupils have ample reason to feel proud of this success.

Miss Marcel de Journel, a young vocalist of much experience as an operatic singer, has decided to accept a number of students who wish to be coached in French songs and operatic arias. She was a member of the Paris Opera Company which appeared with such brilliant artistic success at the Valencia Theatre a few years ago, and in addition to her intelligent mode of interpretation possesses an accurate knowledge of refined French enunciation. Anyone desiring to add a repertoire of French songs or operas to his or her artistic resources will make no mistake in taking advantage of Miss de Journel's experience. She will not place any voices or teach singing from its inception.

THE LEMARE ORGAN RECITALS.

The Lemare organ recitals have proved the biggest kind of a success, and the great organist, despite the proximity of the holiday season, has crowded the Commandery Hall of Masonic Temple to its capacity on both occasions. The concerts were much after the style of those given the big Festival Hall at the Exposition, a finely selected program being offered with selections that could not fail to reach everyone, as they included both classic and modern masters of composition, and then as before the great man improvised on a theme sent up from the audience, and this was a matter of wonderment and unusual enjoyment for everyone, as we all know the magic that lurks in the tips of each of Mr. Lemare's fingers, and be held his audience spellbound.

The lightest theme is handled with as much taste and dexterity as the heavier works for the organ, and the Bach Toccata and Fugue in D minor had a splendid contrast in the Scherzo in F (Hofmann), and the Rondo Capriccio (a study in accents) from his own pen. At the second concert one of Lemare's most greatly enjoyed numbers was his own "Summer Sketches," which includes "Dawn," "The Bee," "Cuckoo," "Twilight" and "Evensong." The organ newly installed is a beautiful instrument and Mr. Lemare brought out its good points to the utmost in the variety of his programs. The third concert was given on Wednesday, November 29th, and if it is as well attended as these first two have been, the Endowment Fund, for which these concerts are a benefit, will be gratifyingly increased in proportions.

THE CLIONIAN CLUB PROGRAM.

The Clionian Club, which has made a special study of Switzerland the past year, gave a program on Tuesday, November 21st, at the Sequoia Club House, which depicted mainly the music of that country. The event was the annual luncheon, and the music followed, under the direction of Mrs. Charles Torres. Guests of honor were the Presidents of To Kolon, California, and the Women's Press Clubs. Mrs. Jensen presided at the luncheon which was a very elaborate affair and one of the most successful and enjoyable ever given by the Clionian Club which is noted for its hospitality. The program was given in the following order: Songs—(a) "Switzer's Farewell" (Linley), (b) "Grüss Gott" (Schneeberger), (c) "Valley of Chamouni (Shepben Glover), (d) "Swiss Echo Song" (Eckert), Mrs. Harry Steele Haley (accompanied by Miss Ethel Louise Maas); Selections on the Ukulele—Mrs. Keller-Fox, accompanied by Miss McFaull on the piano; Reading—Mrs. H. N. Hastings; Vocal Selections—Alice Keller-Fox, with Ukulele accompaniment; Piano Duet—Spanish Waltzes (Moszkowsky), Mrs. Claude King and Miss McFaull; Songs—My Love o' You, Top o' the Mornin' Peggy, The Meadow Lark (Abbie Gerrish-Jones), Blue are Her Eyes (Winter Watts), Mrs. Harry Steele Haley, Miss Maas at the piano.

PERCY GRAINGER'S CONCERTS.

Percy Grainger, the brilliant young piano virtuoso and composer, whose works have been played here by the San Francisco Symphony Orchestra, the New York Symphony Orchestra, the Kneisel Quartet, Maud Powell, Ossip Gabrilowitsch and others, will soon be with us in person, and Manager Will. L. Greenbaum announces that in addition to appearing as soloist with the Symphony Orchestra, the artist will be heard in two unique recital programs at Scottish Rite Hall on Thursday night, December 14th, and Sunday afternoon, December 17th.

Mr. Grainger was born in the State of Victoria in Australia. At a very early age he displayed unusual talent for music and received great encouragement in his pursuit of a musical education from his mother from whom he is inseparable. At about the age of sixteen he went to Europe to continue his studies. He had already shown an especial talent for making arrangements of the folk tunes of the Australians and New Zealanders. In 1906 he met Eduard Grieg in London and the two found much in common, for Grieg had made many beautiful arrangements of the folk songs of Scandinavia and Grainger had done much in making these works known in Great Britain, Germany, Holland, etc. When Grieg heard the young Australian play these compositions of his he was amazed. In the Continental European press Grieg expressed himself as follows: "I wrote Norwegian Peasant Dances that none of my countrymen could play. Here comes this young Australian and is the first to play them as they ought to be played. He has the true folk-song poetry in him, and yet it is quite a way from Australia to Norway! Percy Grainger is a genius such as we Scandinavians love."

While Mr. Grainger makes a feature of the works of Grieg and of his own compositions founded on folk music, he is a thoroughly equipped pianist in every way. His repertoire with orchestra includes nearly every one of the standard Concertos, and he is able, at a day's notice, to play recital programs of every character.

For his San Francisco recitals Manager Greenbaum has asked him to play typical Grainger programs, as he feels that with such an array of the usual pianists coming here each season, when we have the opportunity of hearing a famous specialist and great composer, we ought to have him play principally the kind of things with which he is identified. However, the Percy Grainger programs herewith submitted are eclectic enough to please every kind of musical taste.

At the first concert, Thursday night, December 14th, the artist will play the Organ Prelude and Fugue in D major (Bach-Busoni), Romance in F sharp (Schumann), Ondine (The Water Sprite) (Ravel), Variations on a theme by Paganini, Op. 35, Book I (Brahms), To the Springtime, In Ola Valley and Rotnamsknut Halling (Grieg), and the following works of his own: Mock Morris Dance, Irish Tune from County Derry, Gay But Wistful, The Peprechaun's Dance, from an air of Stanfords, and Maguire's Kick, a march-jig, also written around a Stanford melody.

The second concert, Sunday afternoon, December 17th, will have on the list of offerings Four Organ Chorals (Bach-Gounod), a group of Chopin works, three Grieg compositions, a suite of four old Dutch peasant songs and dances arranged by Julius Goentgen, the Spanish sketch, Eritant, by Albeniz, and a number of Mr. Grainger's own compositions.

The prices for the Grainger recitals will be $2.00, $1.50 and $1.00 on the lower floor, and $1.00 in the splendid balcony.

Mail orders will now be accepted. Address Will. L. Greenbaum at Sherman, Clay & Co.'s, corner Sutter and Kearny streets, San Francisco, enclosing check or money order. The public box offices open Monday, December 11th, at both Sherman, Clay & Co.'s and Kohler & Chase's.

IOLE PASTORI CONCERT.

A concert that will be a refreshing novelty in its charm, in its excellence and in its artistic satisfaction will be that of Iole Pastori, lyric soprano, and Eugenia Argiewicz-Bem, violinist, at Scottish Rite Auditorium next Monday at 8:30 p. m. Frank W. Healy is in charge of the business details and Uda Waldrop will be at the piano. Miss Pastori is the possessor of a gloriously beautiful and well trained voice and she has earned the plaudits and endorsements of Caruso, Polacco, Matzenauer and others, and Eugenia Argiewicz-Bem is thought much of by Kreisler, Godowsky and Hofmann.

The program, which is of infinite charm, follows: Concerto in E minor (Jules Conus), (First time in San Francisco), (Eugenia Argiewicz-Bem; Aria, Mi chiamano Mimi, from La Boheme (Puccini), Iole Pastori; (a) Albumblatt (Wagner), (b) Scherzo Tarantelle (Wieniawski), Eugenia Argiewicz-Bem; (a) Romance (Debussy), (b) Un doux lien (Delbruck, (c) Nina (Pergolese), (d) La Folette (Marchesi), Iole Pastori; Aria, D'amour sull' ali roses, from Il Trovatore (Verdi), Iole Pastori; The Grove Song (from Bohemian Club Play, "Nec Netama," 1914), (Uda Waldrop.)

EUGENIA ARGIEWICZ-BEM
The Most Talented Polish Violinist Who Will be Heard in Concert With Miss Iole Pastori at Scottish Rite Auditorium Next Monday at 8:30 p. m.

HUGHES-WISMER SECOND SONATA RECITAL.

Mrs. Robert Hughes, pianist, and Hother Wismer, violinist, gave the second of a series of three evenings of Sonata recitals at Sorosis Club Hall on Tuesday evening, November 21st. A large audience was in attendance to manifest its interest in these affairs, and to bestow a well-merited tribute upon the performers. Mrs. Marie Partridge Price, soprano, was the assisting artist. She sang the following group of songs: Thy Beaming Eyes (MacDowell) Berceuse (Gretchaninow), Liebesfeier (Weingartner), Chanson triste (Duparc), and Waldesgespräch (Schumann). It will here be seen that this group of songs contains works of decided contrasts both from an emotional and technical point of view. Mrs. Price displayed her splendid versatility and musicianship by giving all these vocal gems an adequate, intelligent and artistic interpretation. Her pliant, ringing soprano voice fortified by a clear and concise enunciation delighted her hearers to an extent which elicited from them hearty approval.

Mr. Wismer played a group of violin solos as follows: Adagio Cantabile (Bruch), Farfalla (Sauret), Romance (Chopin), and La Chasse (Cartier-Kreisler). Mr. Wismer was in excellent artistic form and interpreted these various compositions with the necessary adherance to poetic or romantic musical values. Technically, too, particularly so during the rendition of La Chasse, he exhibited more than ordinary fluency and ease. Mr. Wismer's musicianship is of the serious kind which delves deeply into the innermost meaning of a work.

The two sonatas represented on the program were Schumann's A minor, Op. 105, and Bossi's C major, Op. 117. The former is representative of the old, classic school, and one of its most striking examples; the latter, while of a newer school, is nevertheless rather dramatic for its class. Both sonatas were interpreted with fine understanding and with thorough musicianship skill. Mrs. Hughes was at her very best and presided at the piano with that assurance and that adherence to the utmost artistic details which she has always displayed. The third program of this series will be presented on Thursday evening, December 14th, at Sorosis Club Hall and the following works are announced for that occasion: Sonata in A major (Johann Sebastian Bach), Sonata in G major (Johannes Brahms), and Suite (Chr. Sinding).

Mme.
Schumann-Heink

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PERCY GRAINGER IN OAKLAND.

Under the auspices of the Music Section of the Oakland Teachers' Association, Percy Grainger will give his first concert in this part of the State in the Auditorium Opera House in Oakland, next Wednesday night, December 6th. A few seats only will be sold to the general public and these may be secured at the Wiley B. Allen Co., 1209 Washington Street, at Fourteenth Street, Oakland.

PERCY GRAINGER IN BERKELEY AND STANFORD.

Next Thursday night, December 7th, under the auspices of the Peninsula Musical Association, Percy Grainger will play in Assembly Hall at Stanford University. His program on this occasion will include besides a number of his own compositions the Sonata in B minor by Schumann, two works by Debussy, a group of Chopin gems, the Intermezzo in E flat by Brahms and Liszt's Hungarian Rhapsodie No. 2.

The same program will be repeated Tuesday night, December 12th, in Harmon Gymnasium, University of California, under the auspices of the Berkeley Musical Association and for its members only.

MISS SIMPSON'S EXCELLENT LECTURES.

The Sorosis Course of Friday Morning Lecture Recitals which is being given by Miss Elizabeth Simpson is enjoying unqualified success. Miss Simpson's pupils who play the illustrations at these lectures are all winning enthusiastic praise form their beautiful work, and they surely must make Miss Simpson exceedingly proud of them. The most recent of these lecture recitals, which are entitled The Music of Yesterday and Today, was given on Friday morning, November 17th, and was devoted to The Story of the Piano. The following program was delightfully presented: Chopin—Prelude, A major, Prelude, C minor; Chopin-Schutt—Valse paraphrase d'apresz Chopin, for two pianos; Chopin—Etude, G sharp minor, Scherzo, Opus 39, Andante Spianato and Grand Polonaise, with orchestral accompaniment on second piano; Liszt—Hungarian Fantasie; Soloists: Piano—Miss Simpson, Mrs. Winifred Wilson Footman, Mrs. Donald Street, Miss Mary Constance Alexander, Mrs. Richard Martin.

The sixth event will take place on Friday morning, December 1st, when the program will be devoted to The Dream of Modernism, as follows: Brahms—Adagio from Sonata in D minor, for piano and violin, Erinnerung, Meine Liebe ist grün, Intermezzo, Opus 117; Wagner—Sigmund's Liebeslied from Die Walküre; Dvorak—Als die alte Mutter; Richard Strauss—Allerseelen; Hugo Wolf—Fussreise, Verborgenheit; Moszkowski—Suite, for two violins and piano; Soloists: Piano—Miss Simpson, Mrs. Donald Street, Violin—Miss Olive Reed, Robert Rourke, Voice—Charles Albert Case.

MR. AND MRS. HERTZ ENTERTAIN.

The Chamber Music Society of San Francisco were the guests of Mr. and Mrs. Alfred Hertz at dinner on Saturday evening, November 18th, at their residence, 25 Scenic Way. Later in the evening the members of the Society delighted Mr. and Mrs. Hertz with the following program: Reger—Serenade, Op. 77, flute, violin and viola; Franck—String quartet; Grainger—Molly On the Shore, string quartet. Among the guests were—besides Louis Persinger, Louis Ford, Nathan Firestone, Horace Britt and Elias Hecht, members of the Chamber Music Society—Dr. and Mrs. Walter Scott Franklin, Mr. and Mrs. Joseph Le Conte Goldsmith, Mr. and Mrs. A. B. C. Dohrmann, Mrs. Edmund Lichtenstein (Elsa Ruegger), Sir Henry Heyman, Miss Edith Hecht, Miss Cordelia Lee, Albert Elkus, Ernst Wilhelmy. Owing to the severe illness of Mrs. Ormay, Mr. Ormay was unfortunately unable to be preseut.

SAN FRANCISCO MUSIC TEACHERS' ASSOCIATION.

The S. F. M. T. A., Georg Krüger, President, met on Friday, December 1st, at 8:15, at the Kohler & Chase Hall. A very interesting feature of this session was a novel program, rendered by Ernst Wilhelmy, the well known voice specialist, and the Russian violinist, L. Goldwasser. Mr. Wilhelmy gave two examples of the two different styles of recitations with music: 1—"Kassandra," Poem by Fr. v. Schiller, Music by M. Schillings, a classic poem to which Max Schillings, the man who made the "Melodrama" a new and important factor in Europe's music life, wrote the music; and 2—The Funeral March from Op. 35, by Chopin, arranged by Richard Burmeister, to which the Polish poet, R. Ujejski, wrote his poem, "The Funeral" (Das Bergräbnis). Georg Krüger was at the piano and Mr. Goldwasser rendered some interesting violin numbers.

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Meditation from "Thais" Massenet
March Slav ..Tschaikowsky
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STEINDORFF "POP" CONCERT.

Verdi's immortal "Aida" is to be offered in varied form to patrons of the Paul Steindorff "Pop" concerts at the Oakland Auditorium tomorrow (Sunday), the fifth in the winter series. The orchestra, which Steindorff has now trained into first class shape, will play much of the Aida music. But there will be an added feature of unusual general interest which is expected to tax to the utmost the capacity of the Auditorium theatre in which the concerts will now be given. This is the appearance of the Aida ballet under the direction of Anita Peters-Wright.

There are sixteen girls in the ballet. They have not been found at haphazard, but have been brought to an unusual pitch of perfection among devotees of the terpsichorean art by long and arduous months of rehearsal. Picked originally from a large number of dancers whom Mrs. Wright found available, they have been especially drilled in the figures and steps which the present demand puts upon them. The ballet made its first appearance at the Youth's Directory production of Aida in San Francisco. That ill-starred event, however, so often had its plans and preliminaries changed that an adequate opportunity for the ballet to show its skill was not afforded. Negotiations were immediately entered into between Steindorff and Mrs. Peters and the present second appearance planned.

Despite the addition of this feature, which it itself has cost a small fortune for costumes and settings, there is to be no advance in the admission price. The orchestra will give, as usual, a carefully selected and widely varied program, in which all sorts of musical tastes have received consideration. The removal into the theatre of the Auditorium is expected to please many of the friends of the orchestra who have had fault to find with the acoustic properties, for orchestral purposes, of the huge Auditorium itself.

THANKSGIVING MUSIC IN OAKLAND.

The Thanksgiving offering of the First Congregational Church, Oakland, on Sunday evening, November 26th, took the form of a service composed almost wholly of musical numbers, there being no sermon. Mendelssohn's difficult, but ever-popular Symphony Cantata, "A Hymn of Praise," was accorded a fine rendition by the chorus choir of sixty voices, under the direction of Eugene Blanchard.

Mrs. Alma Berglund Winchester was in splendid voice for the exquisite soprano solos, and Hugh J. Williams added to his growing reputation by his interpretation of the many tenor numbers. Special mention may be made of the soprano and tenor duet, "My Song Shall Alway Be Thy Mercy," which was beautifully sung. For more than four years Mr. Blanchard has been director of the choir and he is noticeably instilling into its work much of his own keen sense of rhythm and phrasing, with a vigor of tonal quality and precision of attack that lifts it far above the average chorus choir. This training was apparent in the magnificent chorus numbers, notably in "The Night Departing," and in that thrilling chorus of thanksgiving, "Ye Nations, Offer to the Lord."

Miss Virginie de Fremery played the organ accompaniments in a way that left no doubt as to her executive ability as a talented organist. The program follows: Organ, Fantasie (Saint-Saens), Miss de Fremery; Quartet, "Praise the Lord, O My Soul" (Mori), Mrs. Winchester, Mrs. Ruth W. Anderson, Mr. Williams, Chas. Lloyd, Jr.; Response, "Hear Our Prayer" (Whelpton), Soloists and Chorus; Offertory, "Song of Praise" (Gouhlier), Mrs. Anderson; Symphony Cantata, "Hymn of Praise" (Mendelssohn), Soloists and Chorus; Organ, Fourth Sonata (Mendelssohn), Miss de Fremery.

ELIZABETH A. TAYLOR.

Miss Ada Clement appeared recently on a program given for the San Francisco Music Teachers' Association. She played Cesar Franck's Variations and was very ably accompanied on the second piano by Eveleth Brooks, one of her most talented pupils. Miss Clement also played a group of piano works comprising Scarlatti and Chopin numbers. Another pleasant recognition from her compeers recently was Miss Clement's appointment on the Jury which heard the applicants for the Music Clubs' Federation Contest. The other judges were: Piano, Georg Krüger; Vocal, H. B. Pasmore and Mrs. Nicholson; Violin—Messrs. Conradi and Wismer.

REES VOCAL CLUB MEETING.

The Rees Vocal Club held its monthly meeting on Saturday, November 14th. Mrs. Richard Rees read a sketch of the life of Gluck and brought out all the points of interest regarding the composer—showing pictures of Gluck, of his status in the Paris Opera House, his being one of the four life-size statues placed in the vestibule. After the business meeting and the study of Gluck, the club had the pleasure of listening to Miss Alice Mayer, a promising pupil of Pierre Douillet, play Nocturne in F (Chopin), and Caprice Espagnol (Moszkowski). She showed remarkable talent, having a delightfully delicate touch and when necessary extraordinary strength. She played remarkably well and showed good training. Miss Alyce Levy sang three well chosen songs and displayed a pleasing voice which shows development with every hearing. The closing number was a choral by the club, which it is preparing to sing at a recital to be given soon after the holidays. Tea and a social half-hour followed the program. These meetings are looked forward to with anticipation by the club members, they being both instructive and enjoyable.

LUCIA DUNHAM'S SUCCESS.

At a recent concert in Salinas, Lucia Dunham, the brilliant and successful soprano soloist, created a splendid impression and the following press comments are sufficient evidence of the truth of this assertion:

Lucia Dunham gave a wonderful display not only of voice but dramatic ability and interpretation. Such artists as this should be labeled public benefactors.—Salinas Daily Journal.

Lucia Dunham's songs were a delight to the audience. She is not only a sweet-voiced singer, but a linguist. She is not only a linguist, but an artist of understanding.—Salinas Daily Index.

SHORT ITEMS OF INTEREST.

Miss Cecil Cowles, the well known and brilliant young composer and pianist, left for New York on Saturday, November 25th, with the intention of concertizing in the great metropolis and thus continuing the enviable career which she has so auspiciously begun in California. She expects to appear with the Philharmonic or the New York Symphony Orchestra, and is taking along the score of her concerto which she will play during her sojourn in the East.

* * *

N. Oeconomacus, the able clarinettist, a member of the San Francisco Symphony Orchestra, under Alfred Hertz, left on Monday, November 27th, for Seattle where he will settle his personal affairs prior to his return to this city which he will make his home. When he returns he will bring his family. While here, Mr. Oeconomacus made numerous friends by reason of his fine personal traits and his exquisite musicianship. He appeared with great success as an assisting artist of the Shavitch-DeGrassi-Bem Trio, and at various other important musical events. During his five months' stay here Mr. Oeconomacus proved himself an excellent musician whom everyone will be pleased to have return to this city.

* * *

Miss Alice Seckels, pianist, a member of the faculty of the Manning School of Music, 2127 Broderick Street, gave a recital at Sorosis Club Hall on Friday evening, November 10th, when the following program was splendidly interpreted: Mozart—Pastorale Variee, Beethoven—Minuetto, E flat, Beethoven-Rubinstein—March from Ruines d'Athens; Chopin — Nocturne, F sharp major, Chopin—Fantasie—Impromptu, Grieg — Nocturne, Grieg — March of the Dwarfs; McDowell—A. D. 1260, from Sea Pieces, Rubinstein—Polka Boheme in G, Rubinstein—Barcarolle in G, Rachmaninoff—Polichinelle (Punch).

* * *

Mme. Betty Drews, dramatic soprano, with Frederick Maurer, Jr., at the piano, will give a concert in the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, December 5th. The following exemplary program will be rendered: (a) Care Selve, from Atlanta (H. Händel), (b) Bois Epais, from Amadis (Lully), (c) Divinites du Styx, from Alceste (Gluck); (a) Suleika (Schubert), (b) Schneeglöckchen (Schumann), (c) Aufträge (Schumann), (d) Unbewegte laue Luft (Brahms), (e) Verborgenheit (H. Wolf), (f) Ständchen (R. Strauss); Vissi d'Arte, from Tosca (Puccini); (a) Chanson Triste (Duparc), (b) Deception (Tchaikowsky), (c) Les Papillons (Chausson), d) Berceuse (Gretchaulnow), (e) Chere Nuit (Bachelet); (a) Spirit Flower (Campbell-Tipton), (b) How Do I Love Thee (H. Hadley), (c) The Birth of Day (R. Hausmann), (d) Japanese Death Song (E. Cranston Sharp), (e) Floods of Spring (Rachmaninoff).

* * *

The pupils of Mrs. Hugo Mansfeldt gave a delightful piano recital at the residence of Mrs. Mansfeldt, 238 Cole Street, on Friday evening, November 24th. The program, which was rendered with that thoroughness and sincerity which characterizes all affairs given under these auspices, was as follows: (a) Canzone amorosa (Nevin), (b) Mazurka, B flat (Chopin), (c) Norwegian Bridal Procession (Grieg), Miss Aileen MacLymont; (a) Gavotte and Musette (Bach), (b) Arabesque No. 1 (Debussy), (c) Marche mignonne (Poldoni), Miss Edna Fennell; (a) Melody, E minor (Massenet), (b) Waltz, D flat (Chopin), (c) Mazurka de Salon (Tschaikowsky), Miss Pattie Irving; (a) Polka de Concert (Bartlett), (b) Toreador et Andalouse (Rubinstein), Miss Mildred Kreye; (a) Warum? (Schumann), (b) Rhapsody No. 6 (Liszt), Miss Elsie Michel; (a) Valse mignonne (Liehling), (b) Frühlingsrauschen (Sinding), (c) Cantique d'Amour (Liszt), Miss Inez Pringle.

* * *

Miss Caroline Halsted Little, the well known and exceedingly efficient vocalist and teacher, has taken a studio in the Kohler & Chase Building, and is now attending to her fine class of San Francisco pupils on this side of the Bay.

* * *

John Baumgartner, one of the ablest orchestra musicians in San Francisco, and a violinist of no mean ability, has recently bought a new violin from Alfred Lanani, a recent comer to San Francisco and who makes instruments of a most superior quality. Mr. Baumgartner is delighted with this new instrument and declares it to be equivalent to some of the finest specimens of imported violins that have come to his attention. It is a flat model, fashioned after the Guarnerius del Gesu style, is made of fine old wood, with hand-engraved scroll and has a pleasing reddish-yellow varnish. Its tone is exceptionally big and flexible.

* * *

There are vacancies in Trinity Choir for a few sopranos and contraltos. A splendid opportunity is afforded to learn sight reading. The oratorio season commences with The Messiah, on Sunday afternoon, December 31st. Rehearsals for The Messiah begin Friday evening, December 1st. Apply to Benj. Moore, organist, 1003 Kohler & Chase Building, Wednesdays and Saturdays, or Phone Fillmore 2728.

ORPHEUM.

Amelia Stone and Armand Kalisz, whose visits are always a delight to Orpheum audiences, will reappear after an absence of three years and will present a new operetta entitled "M'mzelle Caprice," in which they sing, dance and act with distinct success. The book is by Edgar Allan Woolf and the lyrics and music by Mr. Kalisz. Will H. Davis comes with them as musical director. Ray Samuels, "The Blue Streak of Vaudeville," who shares the headline honors, will sing a number of new songs in that ingratiating way which makes her so popular. A magnetic personality and absolute technical skill make her one of the supreme lights in her own particular line. Bert Savoy and Jay Brennan will present an incident of Broadway's night life entitled "On the Rialto." Brennan portrays a ticket speculator and Savoy a chorus girl. The act is a melange of humorous dialogue and character portrayals.

Ralph Dunbar's Maryland Singers consist of a quartet of charming girls who sing delightfully Southern songs of the Sixties, and a banjo virtuoso. George McKay and Ottie Ardine will present a singing and talking skit called "On Broadway." It is composed of bright patter and new and distinctive songs and is delivered in the fresh and breezy style for which both artists are so famous. Harry Tate's "Fishing" is a scream. You may be the most callous fisherman in existence. You may know your Isaac Walton from cover to cover, but if you do not see Harry Tate and his company of six in their comedy, "Fishing," you miss much enjoyment and you don't know as much about fishing as you possibly may think you do. Leonard Gautier's Animated Toyshop and Bert Fitzbiggon, The Original Daffy Dil, will be the only holdovers in one of the most enjoyable entertainments ever offered to the public.

ALCAZAR.

"Potash and Perlmutter" has scored positive triumph at the Alcazar Thea with Henry Shumer and Alexis Luce the two name roles and Miss Eva Den son playing "Miss Goldman." This cle comedy, made from the stories of M tague Glass, which originally appeared the Saturday Evening Post and which described as "An up-to-date garment three pieces," is quite the most appe ing play that has been written in yea Both Shumar and Luce have scored p sonal triumphs in their delightful int pretations of the two partners who a continually quarreling, but who at t right moment stand ready to sacrif their all to save a co-religionist from ing extradited by the Russian gove ment on a trumped-up charge of murd Miss Dennison, a charming young le ing woman specially engaged to portr the principal feminine role, has alrea won a host of admirers by the delica with which she plays the young design The sympathetic appeal of Miss Den son's work stamps her as a real art There are several other new faces amo the Alcazar Players and all of them ha been well received. The regular me bers of the company are splendidly ca and the production is one of the fine Belasco & Mayer ever offered.

Following "Potash and Perlmutter," I vid Belasco's newest play, "The E press," adapted from the Hungarian Melchoir Lengyel and Ludwig Biro, w be staged for the first time with C Humphrey (Princess Hassan) in t name role. "The Empress" is undoo edly the biggest play that wizard of t stage, David Belasco, has ever writt and its initial production at the Alcaz will be in the nature of a dramatic se sation.

CORT THEATRE.

Selwyn and Company, who last seas made history at the Cort Theatre by t attendance accorded their "Twin Beds are sending to this theatre, beginni next Monday evening, December 4t their latest and greatest farce succes "Fair and Warmer," by Avery Hopwoo This extraordinary farce, which drew i public from every social stratum, eve intellectual stratum and every group wealth or lack of it, comes to San Fra cisco after a two-season run at the I tinge and Harris Theatres, New York, t most conspicuous distinction being that having made more money in New Yo than "Within the Law," produced by th same firm. "See 'Fair and Warmer' wh it gets here," was the admonition of eve New York visitor as soon as he reach San Francisco. Avery Hopwood has nev written anything so incessantly amusin so adroit, so witty, or so sympathetic this tale of two innocents who try to r venge themselves on two giddy marria partners.

JACOBSON PUPIL RECITAL

At the last pupils recital of Jose George Jacobson given November 17t Mr. Jacobson gave an explanatory talk Grieg's music and on Ibsen's drama poem while the pupils played the diff ent numbers of the Peer Gynt Sui J. F. Schopp sang two Loewe Ballads a an interesting Russian Song and Geor von Hagel played cello-solos by Frin Jacobson and himself. Following is t program: Melody, for two pianos (Rub stein), The Misses Sliger and Whitne Norse Song (Schumann), Valse Aerien (Splinder), Miss Lorraine Sliger; Gip Rondo (Haydn), Miss Vivian Whitne Scarf-Dance (Chaminade), Elfin-Dan (Grieg), Miss Naomi Spellman; Peer Gy Suite (Grieg), (a) Morning Mood, Mi Ada Belle Norris, (b) Ase's Death, Mi Krecenz Woll, (c) Anitra's Dance, T Misses Ford, (d) Solweig's Song, Mi Luisa Cavalri, (e) In the Hall of t Mountain-king, The Misses Roumiguier Love Song (Henselt), Mazurka (Chopi Miss Lorette Roumiguiere; Melodie (M senet), Etude de Concert (The Butterf (Lavallee), Miss Henriette Roumiguie To Spring (Grieg), Ständchen (Serena (Sinding), Mrs. Grace Collins; Preli (Rachmaninoff), Mrs. J. Simon; Da Espagnola, Manita Danza (Cuban-A Mrs. A. X. Filmer; Dance Macabre for t pianos (Saint-Saens), The Misses Nor Woll, Simon and Mr. Menz; Balla (Loewe), (a) Die Lauer (Der Woywod (b) Odin's Meeres-Ritt, Mr. J. F. Shopp; 'Cello-solos—(a) Lamento (Jac son), (b) Ballade (Friml), (c) Capri Vivace (von Hagel), Mr. George Hagel.

The National Opera Club of America its last meeting in the Waldorf-Astoria otel, New York, announced as "Guest Honor," Miss Mabel Riegelman of San ranciscо and Oakland. Havrah Hubrd, with Claude Gotthelf at the piano, tured on Italian opera, Madam Butter. Mme. Katharine Evans von Klenner, e president, presided over the meeting. iss Riegelman is now on tour with the oston-National Grand Opera Company, nging the roles in which she has gained uch fame and favorable comment. In peaking of Miss Riegelman's singing in a Boheme last week, the New York elegraph says, "Mabel Riegelman, comandingly deliberate, was a sympathetic d effective Musetta."

* * *

Three duets by H. B. Pasmore—Oh hat We Two Were Maying, At First ight, We Drifted Idly—the latter to ords by Madge Morris Wagner, which ere sung recently before the Sequoia lub and the Berkeley Hillside Club, by e composer and his pupil Miss Ferne e Witt, accompanied by Miss Eva Walr, will be repeated at the California lub, December 5th. The duets have won stant favor with the audiences to whom ey have been presented.

* * *

The Illinois Society of California, Inorporated, celebrated its fourteenth rthday last Monday evening, Novemher , at the Starr-King Hall, Oakland, when e members and many friends enjoyed a iscellaneous program arranged by Mrs. . E. Hall. The following took part: dutatory, Rev. William Day Simonds; ading, Mrs. F. L. Slemmons; piano duet, rs. Holbrook and Miss Denise; violin et, Henry Prather and Herbert Blunck; ngs, Miss Elizabeth A. Taylor, and Elr B. Johnson; song and dance, Misses ith and Rita Jenkins; Valedictory, Mrs. oreland. Mrs. Holbrook furnished the usic for the dancing that closed a pleasnt evening.

* * *

Mrs. Joe Green Radcliffe is instituting series of concerts at the Shattuck Hotel ast Tuesday evening she presented ichard Bell Cooke, tenor and Joseph oldstein, violinist. Young Goldstein owed rare ability and is fortunately in ood hands, he is studying with Signor Grassi. His tone is remarkable and played particularly the First Movement of the de Beriot Seventh Concerto, th fine enthusiasm and evident appreation of and pleasure in his work. It safe to predict that he will make his ark if he goes on earnestly with his udies. The program was as follows: Spirit Flower (Campbell-Tipton), The ar (Rogers); First Movement, Seventh oncerto (De Beriot), Romance (Wienwski); La Boheme (Rudolph's Narrare) (Puccini); Orientale (Cui), Hjere tti (Hubay); Call Me No More (Cadan), Thrush at Eve (Cadman).

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ART FOR ART'S SAKE.

On Tuesday evening, November 21, invited musical and literary friends packed the beautiful "Abbey" studio of William W. Carruth, Thirteenth Avenue, Oakland, on the occasion of an interesting and thought-stimulating address by Professor William Herbert Carruth, of Stanford University, "Art for Art's Sake" being the theme. At its conclusion expressions of appreciation and applause were so insistent that the Professor was not allowed to resume his seat until he had read one of his notable poems, "It is Glory Enough."

Musical numbers by Douglas Soule, of Oakland, pianist, and William W. Carruth, the well-known composer-organist of Plymouth Church, were given with distinctive artistic expressions and technic, all of the numbers gaining encores.

The program follows: Organ—Meditation a Sainte Clotilde (James), Piano—Ballade (Debussy), Organ—Melodie (Gliere), Piano—Etude, Op. 104, No. 1 (Mendelssohn), Address—Art for Art's Sake, by Professor William H. Carruth, Piano Duet, Suite—Ma Mere L'Oye (Ravel), 1—Sleeping Beauty, 2—Tom Thumb, 3—Empress of the Pagodas, 4—Conversations of the Beauty and the Beast, 5—The Fairy Garden.

ELIZABETH A. TAYLOR.

CLARENCE EDDY'S SIXTH ORGAN RECITAL.

Clarence Eddy, the famous American organist, will give the sixth of a series of seven organ recitals at the First Presbyterian Church, Oakland, on Thursday evening, December 7th. The assisting artists will be Miss Zhay Clark, harpist, and R. B. Cook, tenor. The complete program will be as follows: Toccata in F major (Johann Sebastian Bach), Meditation Serieuse, Opus 243 (Homer N. Bartlett), Clarence Eddy; Song—Ah, Moon of My Delight (Liza Lehmann), R. B. Cook; Sonata in D minor, Opus 42 (Alexander Guilmant), Clarence Eddy; Prelude in C sharp minor (Sergei Rachmaninoff), (By request), Clarence Eddy; Symphonic Poem—Utava (B. Smetana), (Arranged by H. Truecek), Miss Zhay Clark; Evening Song (Edward Bairstow), Clarence Eddy; Che Gelida Manina (Puccini), R. B. Cook, (With harp and Organ accompaniment); Schiller March (Meyerheer), Clarence Eddy.

Arthur Conradi, the well known violinist, has begun the new season very auspiciously. He appeared before the Tuesday Club of Sacramento on October 13, the Berkeley Piano Club on October 4, the Sorosis Club of San Francisco on November 4, and the Forum Club of San Francisco on November 8. He will give six concerts in Southern and Central California during the latter part of this month, and he has been engaged to give three concerts in Honolulu during the Christmas holidays.

WE AGREE WITHOUT RESERVATIONS.

We thoroughly agree with Mr. Sabin's suggestions expressed in the following letter:

Dear Mr. Metzger:—

After reading your criticism of the Debussy Tone Picture and the wonderful combination of musical (?) instruments you suggest, it occurs to me that a piece scored for car gongs, cowbells or a motor horn might be called a "Symphonie Carcowphonique." What do you think?

Sincerely yours,
WALLACE A. SABIN.

MYRTLE DINGWALL KELLEY IN SAN JOSE.

Myrtle Dingwall Kelley gave a song recital last evening at Newman Hall, on South Fifth Street. Vincent de Arrillaga was the pianist of the evening, playing eight solos, besides acting as accompanist for the singer.

Mr. De Arrillaga opened the program with three short pieces with Spanish titles, and of decided Spanish rhythm. These selections were composed by Santiago Arrillaga, father of the pianist, a well known musician of early San Francisco days. The compositions were entitled "Zortzido," "Risos de Ore" and "Grabiela." They were delightfully played, and gave great pleasure. Two Chopin selections, Nocturne, G Minor, and Scherzo, B flat minor, pleased immensely, and three short pieces by MacDowell, Improvisation, Träumerei and Polonaise were very gracefully given.

Mr. De Arrillaga has a firm touch, is a fine exponent of decided rhythms, and plays in a way that makes the instrument talk. He was recalled after every appearance, and for the final recall gave an admirable rendition of "En Route," by Godard.

Mrs. Kelley, better known as Myrtle Dingwall, has sung many times on the Victory stage, but never before in concert in San Jose.

Newman Hall was crowded last evening, the audience overflowing into the smaller rooms. The listeners were extremely well entertained and showed their pleasure by enthusiastic applause.

Mrs. Kelley, attired in a particularly fetching "Mlle. Modiste" gown, sang a program of ten songs, and displayed her clear, bird-like soprano to great advantage. Mrs. Kelley is quite new to the concert stage and finds it difficult to keep her hands and arms in repose. One wished that the singer might appear in a costume program, thus giving a chance for the addition of at least some acting. It would seem as though that were a role in which the singer would shine the best, rather than in straight concert work. When once a singer has fully entered into the operatic style of vocal work, it is indeed hard to keep close to concert requirements. Let us hope that some day Mrs. Kelley may return in a costume concert, and not be so hampered in giving free vent to her artistic ideas and training.

The singer first gave three songs in French, L'Adieu Matin (Presard), Depuis le jour, from Charpentier's Louise, and Bergere Legere (Weckerlin). These were very daintily sung. Five songs in English followed: Romance (Debussy), I Have Wept A-Dreaming (Hu Were My Song With Wings Provided (Hahn), I S Thee Weep (V. de Arrillaga), and the sprightly Will the Wisp, by Spross.

These were finely delivered, and for recall we w favored with a beautiful rendition of the old-time so "Daddy."

For final numbers there were two operatic arias— from grand opera and one made famous by Fritzi Sch The Vissi d'arte e d'amour, no feci, from La Tosca, Puccini, was delightfully given, and with the true d matic thrill of that imploring appeal. The aria fr Mlle. Modiste captured the audience, and the last frain was repeated for recall.

A very interesting and successful recital, one t gave true satisfying enjoyment.—San Jose Mercury-H ald, November 22, 1916.

The Savannah String Quartet gave a chamber mu concert at Leland Stanford Junior University on Tu day evening, October 24, at which the following progr was delightfully presented: Quartet, D major (Haydn (a) Andante cantabile from Opus 11 (Tschaikowsk (b) Canzonetta from Opus 12 (Mendelssohn); Quart Opus 96 (Dvorak). The Savannah String Quartet c sists of the following members: Samuel Savannah, fi violin; Mrs. Samuel Savannah, second violin; Er Weiler, viola, and Miss Dorothy Pasmore, cello.

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SCHUMANN-HEINK'S WONDERFUL TRIUMPHS.

orld's Greatest Singer Attracts Sufficient People to Her Two San Francisco Concerts to Crowd Six Ordinary Theatres.

By ALFRED METZGER

About twelve thousand people attended the two Schu-ann-Heink concerts at the Civic Auditorium on Sunday fternoons, November 26, and December 3. Since the rgest available theatre seats about 1800 people, Schu-ann-Heink attracted enough music lovers to pack more an six theatres. This is a feature which but few art-ts in the world can boast of. In addition to this fact, chumann-Heink only appeals to the musical public, and oes not cater to people who are not intelligent, or who tend concerts for purposes of curiosity only. The au-ences who assemble for a Schumann-Heink concert ppreciate the art of this great woman, and prove this r their discriminating applause.

And yet Mme. Schumann-Heink's appeal is not re-ricted to musical "high-hrows" only. Her programs e arranged in a manner to appeal to all classes of muc loving people; but they make no concessions to vul-arity in taste. Their character is throughout healthy d musically sane. We are pleased to note that the humann-Heink programs are devoid of the so-called tra-modern school which seems to be barren of melody d truly musical intensity. She restricts herself to the st to be found among the old classics and the modern erature based upon a sane musical foundation. In a ost interesting chat, which we shall endeavor to pub-sh in detail in a future issue, Mme. Schumann-Heink ld the writer that after this season she wished to take vacation for one year, having given forty years of her e to the public, and then she will begin her farewell ur which is to extend throughout every town in Amer-a wherein she has appeared, and which by reason of is large territory will require three seasons to con-ude. And after this farewell tour, extending over three asons, Schumann-Heink will retire from the concert age, and will only appear in case her services should required for a great charity.

And this reminds us that a certain percentage of her ncerts this season are entirely set aside for charity. alf of this amount goes to European war sufferers, and alf to local charities in the various cities in which she ves them. The Wolfsohn Concert Bureau of New York so donates its ten per cent commission on these con-rts. Mme. Schumann-Heink considers this an excep-nally generous attitude. Regarding Schumann-Heink's cal art we can only say that the enthusiasm she oused at the first concert was duplicated at the sec-d event. Her art was as supreme as ever. Her voice as in finer trim than we ever heard it before. Indeed those who heard Schumann-Heink on these two oc-sions must admit that the diva never sang better in r life. In addition to her wonderful vocal organ, she ng the various Bach, Beethoven, Meyerbeer, Schubert, olf, and Löwe compositions with an adherence to emo-nal interpretation that proved her whole being part the works. Indeed, Schumann-Heink's matchless sub-rsion into the spirit of any song she may interpret is e of her most marvelous artistic possessions, and it is mething that must be heard to be appreciated. Both her sense of humor and in her intensity of pathos she roduces an individuality of irresistible appeal.

The old Dutch Spinning Song was a delight in droll d humorous descriptive powers, while Gertrude Ross' wn in the Desert and M. T. Salter's Cry of Rachel were ppant with passionate surrender. Those who failed to ar Schumann-Heink on this occasion missed an oppor-nity that is not likely to present itself again until e visits San Francisco during her farewell tour ough America. It is not likely that we will hear ch singing again from any other artist. Edith Evans ain displayed refined artistry in her accompaniments, hile Eula Howard Nunan in several Chopin composi-ns displayed thoroughness of artistic understanding d a fluency of technical skill that justly earned for r the enthusiastic approval of the huge audience, ich did not rest until the gifted pianist consented to ty an encore.

THE THIRD SYMPHONY "POP" CONCERT.

izt's First Rhapsodie and Grieg's Lyric Suite Form Features on a Program That Attracted a Crowded House Last Sunday Afternoon.

By ALFRED METZGER

The San Francisco Symphony Orchestra, under the ection of Alfred Hertz, gave the third of a special ies of "pop" concerts at the Cort Theatre last Sun-r afternoon, December 3d. The program was par-ularly popular on this occasion as it included through-works rich in melody and vibrant with rhythmic pitation. From the first number on the program until the last the audience was in harmony with the conductor, and followed the progress of the composition with breathless attention, breaking forth in salvos of applause at the conclusion of the various selections. The Liszt Rhapsodie was conducted by Mr. Hertz in a manner that revealed an innermost Magyar abandon, and the frequently recurring episodes of patriotic frenzy were interpreted in a manner that made your heart beat faster. Mr. Hertz has a way of punctuating a musical climax that is unique. You simply can not help responding to his fervent leadership. The Grieg Lyric Suite was played with that recognition of its rugged romanticism which the Norwegian composer so ably paints in music. The various orchestral color effects were secured with remarkable realism. Both during the rendition of the First Rhapsodie and the Grieg Lyric Suite the orchestra displayed brilliant technical skill, the string sections particularly acquitting themselves creditably.

Louis Persinger with his usual artistic finesse proved himself throughout the splendid artist and executive orchestral player which makes him an ideal concert master, and during the rendition of his various solo passages he attained that graceful tone and suave phrasing which has earned him the admiration of his audiences. The balance of the program, which was interpreted with that thoroughness for which Mr. Hertz has become so well known, consisted of: Invitation to the Dance (Weber-Weingartner), Meditation from Thais (Massenet), Marche Slav, Op. 31 (Tschaikowsky).

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San Francisco Chamber Music Society Interprets an Ideal Program With a Finesse and Musicianship as Rare as it is Entrancing.

By ALFRED METZGER

The second concert of the season 1916-1917 was given by the Chamber Music Society of San Francisco on Tuesday afternoon, November 28th, in the Colonial Ballroom of the St. Francis Hotel, and as usual a representative and intelligent musical audience was in attendance. The program included the Haydn Quartet in D major, Op. 64, No. 5; the Brahms Quintet for clarinet and strings in B minor, Op. 115, and the Franck Quintet for piano and strings in F minor. This is a program for which no musician need blush in its performance. It is a chamber music feast of the rarest viands and a collection of musical gems of the most delightful character. The opening number—the Haydn Quartet—was played with such superb daintiness and such unquestionable refinement of musicianship that we can not imagine any organization giving a more satisfactory reading of this work than the Chamber Music Society of San Francisco gave us. It is really impossible to describe in mere words the effect of this interpretation on the intelligent musical mind. Technically as well as from the standpoint of sentiment the four members of this organization—Louis Persinger, Louis W. Ford, Nathan Firestone and Horace Britt—surpassed themselves in their endeavors to bring out the grace and delicacy of Haydn and the various changing effects of the four movements.

The splendid quality and uniformity of tone, the spontaneous phrasing and the purity of intonation and technical execution combined to arouse the hearers to an indescribable sense of artistic satisfaction. Indeed this ideal performance still remains in our ears as we pen these lines, and we are sure we shall not forget it in a hurry. In strong contrast to the daintiness of this exquisite Haydn composition was the clarinet quintet by Brahms, in which the Chamber Music Society were fortunate in having the assistance of H. B. Randall, the first clarinetist of the San Francisco Symphony Orchestra. Mr. Randall possesses that rare gift of securing a truly pliant tone from his instrument—a tone that blends delightfully with the strings of the ensemble. He also plays with unusual artistic taste, being entirely devoid of the routine monotony usually found among musicians who make orchestra work their principal occupation. The organization obtained happily the vigor of the Brahms work, and combined therewith a musicianly instinct and executive skill that brought out the inherent beauties of the composition. It was both a pleasure and an instruction to listen to this important work which combines the sensual with the intellectual in music.

The program closed with the Cesar Franck piano quintet with Gyula Ormay at the piano. The Pacific Coast Musical Review published a detailed dissertation on this work at the time of its previous performance by the San Francisco Quintet Club, also with Mr. Ormay at the piano. His share of the performance was naturally characterized by the same sincerity and interpretative intelligence which is always noticeable when this able musician appears in public, and the string ensemble, being somewhat improved, was in proportion even more satisfactory than on the previous occasion. All in all, this concert was one of the most delightful we have ever heard, and we do not expect to ever hear its superior.

The third concert will be given on Tuesday evening, December 19th, and the program will include: Quartet for strings in E flat major, Op. 12 (Mendelssohn), Variations for flute and string quartet in A minor, Op. 19 (Beach); Quintet for piano and strings in A major, Op. 31 (Dvorak).

GRAINGER WITH THE SYMPHONY.

Percy Grainger, the famous young Australian pianist-composer, will again be the soloist with the San Francisco Symphony Orchestra, directed by Alfred Hertz, this Sunday afternoon, December 10, at the Cort Theatre. The brilliant and unusual program given on Friday will be repeated in its entirety, yet the prices on Sunday are half those charged on Friday.

Although great interest attaches to Mr. Grainger's interpretation of the Grieg concerto in A minor, Op. 16, wherein he has won the acclaim of the world's leading musical critics, the important feature of the program is Mr. Grainger's newest symphonic composition, the suite, "In a Nutshell," which was given for the first time in San Francisco on Friday and which disclosea him as unique and wonderful among the world's composers.

"In a Nutshell" is in four movements, is brilliantly colorful, and brings out Grainger's exuberance in symphonic expression at its ultimate. The suite was the sensation of the Norfolk, Connecticut, festival early this year, where it was given for the first time.

Grainger makes use of many novel percussion instruments in the suite, in addition to the familiar xylaphone, glockenspiel and celesta. The marimbaphone, marimba-xylaphone, Swiss staff bells and nabimba are employed. Grainger frankly terms the pianoforte a percussion instrument as he uses it in the suite.

Schubert's Fifth Symphony, in B flat, will also be repeated on Sunday. Here is another novelty, despite the fact that this exquisite symphony is just a hundred years old, for the records do not show that it has ever been given in America.

Conductor Alfred Hertz has arranged another delightful program for the fourth "pop" concert, which will be given at the Cort on Sunday afternoon, December 17. These are to be the offerings, which are certain of appealing to musician and layman alike: Overture, "Marriage of Figaro," Mozart; Dream Pantomime, "Hansel and Gretel," Humperdinck; British Folk-Music Settings, Percy Grainger; "Carmen" Suite, Bizet; Overture, "Rienzi," Wagner.

Tickets for the "pop" concert go on sale Monday at Sherman, Clay & Co.'s.

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SIXTEENTH YEAR.

A MOST APPROPRIATE CHRISTMAS GIFT.

Several prominent music teachers of San Francisco are presenting their favorite pupils with a subscription to the Pacific Coast Musical Review on Christmas. This year is no exception to the rule. If you want to afford your students real pleasure, and if you desire to reward them adequately for particularly fine work done during the season, you will find a subscription to the Pacific Coast Musical Review a most welcome and comparatively inexpensive token of regard.

Mme. Johanna Kristoffy, the distinguished operatic soprano, is greatly in demand this season and has already made several public appearances which brought her genuine ovations and sincere applause. One of these occasions was at the reception given by the San Francisco Music Teachers' Association in honor of the Cherniavsky Trio, and the other was as soloist of the Orpheus Club of Oakland at its most recent concert. On both occasions Mme. Kristoffy aroused enthusiasm. Mme. Kristoffy, although the recipient of many flattering offers for public appearances, is devoting much of her time to outdoor exercise, including the fascinating game of golf, and prefers to appear only a limited number of times this season.

Elsa Ruegger, cellist; Miss Constance Alexander, soprano; Carl Edwin Anderson, tenor; Uda Waldrop, pianist, and James M. Burke, narrator of travelogues, gave an excellent program at Theatre Visalia, on Tuesday evening, October 17th. The following program was thoroughly enjoyed by a large and enthusiastic audience: Sonata, No. 6 (Boccherini) Adagio-Allegro, Miss Elsa Ruegger; (a) I Hear You Calling Me (Marshall), (b) Matinata, Waltz Song (Leoncavallo), (c) Believe Me If All Those Endearing Young Charms (Moore), Carl Edwin Anderson; (a) Etude, Op. 10, No. 5 (Chopin), (b) Auf Flügeln des Gesanges (Mendelssohn-Liszt), (c) Dance of the Water-Sprites (Waldrop), (From the Bohemian Club Grove Play, "Nec Natama," 1914), (By special request), Uda Waldrop; (a) Widmung (Schumann), (b) Die Forelle (Schubert), (c) D'Une Prison (Hahn), Miss Constance Alexander; Fifteen Minutes on the Mexican Border with Company D, Personal Reminiscences, Private James M. Burke; (a) Nocturne (Chopin), (b) Lullaby (Ross), (c) Elfentanz (Popper), Miss Elsa Ruegger; (a) The Grove Song (From the Bohemian Club Grove Play, "Nec Natama," 1914) (Waldrop), (b) Sweet Peggy O'Neil (Waldrop), (c) The Wanderer's Song (From the Family Club Play, "The Hacienda," 1916) (Waldrop), (d) In the Laud of Sunshine (Waldrop), Carl Edwin Anderson; (a) My Curly-headed Baby (Clutsani), (b) Expectancy (La Forge), (c) Stay Home, My Heart (Waldrop), (d) An Open Secret (Woodman), Miss Constance Alexander.

Six lectures on the symphony and its development are being given by Albert I. Elkus on consecutive Tuesday afternoons, commencing October 24th, in the gallery of Paul Elder and Company, 239 Grant avenue. The dates and titles of these lectures are as follows: Tuesday afternoon, October 24, at two o'clock, The Orchestra and its Structure; Tuesday afternoon, October 31, at two o'clock, Symphonic Form; Tuesday afternoon, November 7, at two o'clock, The Analysis of a Symphony; Tuesday afternoon, November 14, at two o'clock, The Symphony From Its Origins to Beethoven; Tuesday afternoon, November 28, at two o'clock, The Symphonic Poem and Program Music. The illustrations will be drawn so far as possible from the current programs of the San Francisco Symphony Orchestra concerts.

Mrs. Edmund B. Willcox announced the marriage of her daughter Miss Edna Marie Willcox to Dwight Lancelot Clarke on Tuesday, October 24th. Mrs. Clarke is an excellent musician, besides being a fine pianist, she is also a most accomplished soprano soloist, having studied with Jean De Rezke in Paris and having received the endorsement of leading critics and musical authorities. Although she took up the study of singing after her pianistic achievements she has made her principal musical reputation upon the splendid artistry of her vocal accomplishments.

RILEY-ATTL 'CELLO AND HARP CONCERT.

Herbert Riley, violoncellist, and Kajetan Attl, harpist, both members of the San Francisco Symphony Orchestra, gave a joint concert in the Colonial Balroom of the St. Francis Hotel on Thursday evening, November 23rd. A large and fashionable audience was in attendance which gave vent to its pleasure and delight by frequent outbursts of spontaneous applause. Both Mr. Riley and Mr. Attl had ample opportunity to display their thorough musicianship. Mr. Riley, together with Miss Carrie Jones at the piano, played Sonata in G minor, Op. 5, No. 2, by Beethoven in a manner that earned for both artists the hearty endorsement of their delighted listeners. Later on the program Mr. Riley played a group of cello solos which revealed his technical and musical qualifications and which gained for him a decisive recognition on the part of the interested hearers.

Mr. Attl displayed brilliant technic and fine musical instinct in the exposition of various intricate compositions cleverly arranged for the harp. Mr. Attl is unquestionably a harpist of superior achievements, and that he affords great pleasure can not be questioned when noting the enthusiastic attitude of his audience. He seems to have a liking for arranging orchestral works for harp interpretation. Whether the harp is sufficiently well equipped to give orchestral compositions a sufficiently compact counterpart is open to argument. A fantasie like that of the Bartered Bride does not seem to secure sufficient strength from the harp to make it suitable for such interpretation.

Mrs. Etta Morsehead, soprano, was the assisting artist. Mrs. Morsehead has been active in musical circles for some time and has attained an enviable proficiency in her art. She sang two groups of vocal compositions with a voice of fine flexibility and range and an intelligence rarely witnessed herabouts. While we must confess to have heard Mrs. Morsehead to far better advantage than on this occasion, we are ready to give her credit for being a deep student and an enthusiastic vocalist who not only loves her art, but who takes sufficient interest in it to interpret it with seriousness and intelligence.

Miss Carrie Jones, both in her accompaniments and her Sonata work, proved herself a skilled pianist and ensemble player and was well equipped to form one of the features of this excellent concert, the program of which was as follows: Sonata, G minor, Op. 2, for violoncello and piano (L. Beethoven), Miss Jones, Mr. Riley; Fantasie—Bartered Bride (Smetana-Attl), Mr. Attl; (a) Ständchen (Brahms), (b) Aus den östlichen Rosen (Schumann), (c) Gretchen am Spinarad (Schubert), Mrs. Etta Morshead; (a) Chanson d'amour (Becker), (with harp accompaniment), (b) Andante of Concerto (Haydn), (with piano accompaniment), (c) Gipsy Dance (Jeral), Mr. Riley; (a) Aubade (Hasselman), (c) Lucia (Donizetti), (c) Puttaglia espagnola (Tedeschi), Mr. Attl; (a) Dutch Serenade (S. de Lange), (with harp accompaniment), (b) The Star (J. Rogers), (with harp accompaniment), Mrs. Etta Morshead; Lied der Nachtigall (F. Kiel), (with harp and violoncello accompaniment.

IOLE PASTORI MAKES SAN FRANCISCO DEBUT.

Exceptionally Talented Young Soprano Receives Enthusiastic Welcome and is Assisted by Eugenia Argiewicz-Bem, a Brilliant Violinist.

By ALFRED METZGER

Much interest was desplayed in the debut of Iole Pastori which took place at Scottish Rite Auditorium on Monday evening, December 4, under the management of Frank W. Healy, the extent of this interest being easily discernible from the comfortable size of the audience. Miss Pastori returns to her home city for a brief stay after several years' study in New York, where she received encouragement from leading powers in the musical world. Barring a natural enthusiasm on the part of her intimate friends Miss Pastori's talents have not been exaggerated. Whatever a conscientious critic could possibly find to disagree with are matters of a technical nature which undoubtedly will be attended to as Miss Pastori's experience and training progress during the natural course of her career. So we will restrict our review to those matters that justify a faith in the young singer's career either on the operatic or concert stage.

In the first place, Miss Pastori is endowed with an even, flexible and warm lyric soprano voice of gratifying volume and range. She sings with careful adherence to the meaning of a composition, possesses sufficient knowledge of vocal technics to overcome most difficulties in this direction, and sings, in the main, with ease. Her enunciation is clear and easily comprehended, and what is more important than all, she sings accurately as to intonation. The faith of Miss Pastori's friends in a successful artistic career is justified, because the young artist meets the essentials required for public success. She sang an aria from La Boheme, a group of songs including works by Debussy, Dellbruck, Pergolese, and Marchesi, an aria from Il Trovatore and a song from the Bohemian Club Grove Play, Nec Netama, by Uda Waldrop. She pleased the audience sufficiently to be the recipient of enthusiastic applause that justified encores, and she was showered with floral tributes that simply filled the stage with fragrance. Her debut was assuredly a brilliant success.

Eugenia Argiewicz-Bem, the decidedly superior young violin virtuosa, astounded the hearers with her truly wonderful technic, her breadth and sonority of tone, her even intonation and her vim and spirit. She played with assurance and authority. A concerto by Jules Conus, which was played for the first time in San Francisco, was the opening number on the program and proved to be a work of considerable importance, being rather sombre in character and perhaps just a trifle too extended considering the lack of emotional variety it contained. It is decidedly of the more melodious style of composition, avoids all extravagant excursions into the bizarre and makes the impression of being legitimate music of the serious kind. Mrs. Bem played it with decision and intelligence. She also played Wagner's Albumblatt and Wieniawsky's Scherzo Tarantelle, the latter with a technical wizardry that surprised those who had not heard her before. There is sufficient masculinity to Mrs. Bem's playing to regard her as among our best violinists.

Uda Waldrop, both in his share of the Conus Sonata and in the various accompaniments, proved himself fully competent to cope with any artistic requirement. He is certain and dependable, plays with singular good taste and judgment, and uses the piano as an instrument to supplement the soloist most harmoniously. He is one of the most artistic and musicianly pianists and accompanists that the Coast has the satisfaction of numbering among its representative artists.

NEW YORK BREVITIES.

By a Musical Review Staff Correspondent

There is enough music going on in New York in one week to satisfy the demands of a good-sized town with a large music-loving colony for a whole year. At the many concerts and recitals that took place last Sunday, for instance, not less than six violinists played, among them artists of such calibre as Elman, Kreisler, and Spalding. Elman played at the first Metropolitan Opera House Sunday night concert. Hundreds were turned away. Kreisler gave his own recital to a crowded house at Carnegie Hall and Spalding played the Beethoven Concerto at the regular New York Symphony concert in the afternoon at the Aeolian Hall which was packed also. Since there are not enough concert halls to house all the various performances on Sundays, theatres are being used now to great advantage. In New York, the Sunday laws do not allow any regular performances on Sundays, and this concert invasion must be very welcome to the New York theatre managers. By far the most singular concert of that day took place in the evening at the Maxine Elliot Theatre where Madame Yvette Guilbert gave one of her inimitable evenings of semi-song and semi-recitation. Comparatively not long ago, a famous chansonette and the craze of Paris, Mme. Guilbert delivers a mission every time she appears now. She has practically no voice; even sings off key at times, but one forgets all those things when she sings songs (mostly folk songs) of the 16th, 17th and 18th centuries. She is a strongly religious woman and when it comes to subjects that deal with morality and religion it is a sermon of most exquisite beauty, delivered by a poet that one listens to. Mme. Guilbert has a way of becoming familiar with her audiences through explanatory remarks in English with which she often precedes her songs. She changes costumes for different epochs, and even different songs, and her mimicry and voice modulations are something few of the greatest actresses could compete with. Underneath it all is a goal and spirit as great as the universe and it is a fallacy for anyone to try learning Mme. Guilbert's art, not possessing those two God-given gifts. She has a great following here and her houses are filled whenever she appears.

* * *

The surprise of the week was Mme. Sembrich, who returned to the concert stage after about two years' absence. Mme. Sembrich not only sings with her marvelous art that one is accustomed to, but with a freshness and buoyancy of voice that nobody suspected were still her own. The audience that overcrowded the Carnegie Hall was frantic with enthusiasm, and in addition to her program that consisted of two dozen songs, Mme. Sembrich had to sing a dozen repeats and encores. She received flowers enough to open a flower shop.

* * *

Margaret Matzenauer gave her first recital here this week and it is the concensus of opinion in the recital room that she had not lived up to the reputation she had attained at the Opera House.

* * *

At the Metropolitan, which opened its doors on November 13th, the houses are crowded at every performance. It opened with "Les Pencheurs de Perles," with Caruso in the cast, and that factor is enough to bring mobs of people to the opera house regardles of the opera. Caruso in New York is an institution, and, it must be admitted, an institution one gets to love more and more all the time. And though, artist that he is, he never stands still, and is improving all the time, to the delight of his thousands of admirers. There is hardly a singer, male or female, on the operatic stage now that can equal his art.

* * *

Mabel Garrison, a young American soprano, whose phonograph records have become a vogue throughout the country, came into her own on Monday night, November 20th, when the "Magic Flute" was given. On account of Frieda Hempel's illness, Miss Garrison, on a few hours' notice, took the part of the Queen of Night. She sang with a small but very beautiful voice that carried to the remotest corners of the vast auditorium. She won instantaneous recognition and was recalled after the acts many times, fully deserving the tribute that the large audience payed her. Of the rest of the cast, Goritz's was by far the best work, as Papageno. The Pamina of Melanie Curt, and the Pamino of Jacques Urlus, deserve little praise. Carl Braun as Sarastro sang aod looked imposing. The orchestra under Bodanzky played beautifully, bringing out all the charm and treasures in which the score abounds. The chorus, too, although it had little to sing, did its part exceedingly well. In the two acts of the opera, not less than fourteen changes of scene take place, and every scene was a delight to the eye, while little time was spent on the actual changes, which was certainly appreciated by the audience that, as usual, overcrowded the house.

PERCY GRAINGER PIANO CONCERTS.

The name of Percy Grainger has been on the lips of the music lovers of this community throughout this past week; the musical pages of our dailies have been full of stories and anecdotes anent his unusually successful career both as composer and virtuoso, and everyhody is anxiously looking forward to his two recitals arranged by Manager Will L. Greenbaum at the Scottish Rite Auditorium next Thursday night, December 14th, and Sunday afternoon, December 17th. Over a year ago, through the courtesy of Victor de Gomez, the Musical Review published a full account of the life of Percy Grainger and his triumphs in New York, and the name of Grainger has often appeared in our columns since that time.

John F. Runcimann, the famous London critic, wrote of Percy Grainger: "He is the one sunny composer living today," while the New York critics say his piano playing is like that of Paderewski's when the Polish artist was about the same age, and that means something. Here is the quite unusual program for next Thursday's concert with the annotations prepared by Mr. Grainger himself:

1. Organ Prelude and Fugue in D major (arranged for piano) ..... Bach-Busoni

2. (a) Romance in F sharp ..... Schumann
   (b) "Ondine" (The Water-Sprite) ..... Ravel
   The following translation is of excerpts from the French poem by Aloysius Bertrand, on which the composition is based:
   "Listen, listen, it is I, it is Ondine, who touches lightly with these drops of water the resounding panes of thy windows, illuminated by dull rays of the moon."
   "Listen! Listen! My Father strikes the water with a branch of green reed, and my sisters with caress their foamy arms, the islands of cool grass, water lilies and iris, or mock the lowly willows which seek to fish them from the deep."
   Her murmured song entreats me to take her betrothal ring upon my finger, to be the lover of Ondine, the water-sprite, to visit with her in her palace, to be King of the Lakes.
   And when I replied that I loved a mortal, pouting and vexed, she shed a few tears, then burst out laughing and vanished in a white shower which ran down my blue window panes.
   (c) "To the Springtime," Op. 43, No. 6 ..... Grieg
   (d) "In Ola Valley" (I Ola Dalom) ..... Grieg
   (Norwegian Folksong, Op. 66, No. 14)
   The legend runs: A woman named Eli, and her son, were employed on a saeter in the Ola Valley. One day the young lad got drowned in the waters of the Ola-tarn, unknown to anyone. When he did not return the hill-folk, thinking he was kidnapped by the Evil Spirits of the Mountains, in order to break the power of these malign forces, brought the church bells of the nearest parish up to the saeter and rang and rang them, until at last the bells were heard to sing:

   "In Ola Valley, by Ola-tarn,
   There Eli's laddie is lost and gone.
   They rang in the valley, they chimed in the glen,
   But never saw Eli her laddies again."

   Grieg's piece is based on the tune to which this verse is sung.
   (e) "Rotnamsknut" Halling Op. 72, No. 7 ..... Grieg
   The peasant lad from whom this "slaat" (peasant-dance) takes its name is a familiar personage in Norwegian rustic rhymes:
   "Rotnamsknut, that lusty wight,
   Has ne'er been vanquished in a fight."
   The Halling is one of the most vigorous of Scandinavian dances.

3. Variations on a theme by Paganini, Op. 35, Book I ..... Brahms

4. (a) Mock Morris Dance (original composition) ..... Percy Grainger
   Though no folk-tunes are employed, the rhythms of "Mock-Morris" bear some resemblance to those of English Morris Dance fiddle-tunes, to which the agricultural population, decked out with jingling bells and other finery, still dance in some rural localities. This piece was inspired by the motto: "Always Merry and Bright."
   (b) "Irish Tune from County Derry" (Folksong setting) ..... Percy Grainger
   The melody was collected, without either words or title, some sixty years ago, by Miss Jane Ross of New Town, Limavady.
   (c) "Gay But Wistful" (original composition) new ..... Percy Grainger
   Tune in a popular London style.
   No popular melodies are made use of in this piece, which is an attempt at writing a tune combining a "music hall" flavor with that London blend of gaiety with wistfulness so familiar in the performances of Geo. Grossmith, Jr., and other vaudeville artists.
   (d) "The Leprechaun's Dance" ..... Stanford-Grainger
   (No. 3 of "Four Irish Dances")
   In some parts of Ireland the rural population still believes in the existence of Leprechauns—tiny manfairies that wear tall hats and knee-breeches. He that can catch a Leprechaun becomes fabulously rich, it is asserted. But these fairies are hard to catch. Quite recently a Leprechaun was reported seen in Ireland, and a man was even said to have put his hat over him; but on removal of the hat the fairy was found to have vanished.
   Stanford's composition reflects the elusive quality of the Leprechaun.
   (e) "March-Jog," "Maguire's Kick" Stanford-Grainger
   (No. 1 of "Four Irish Dances")
   The tunes on which this piece is based were used in Ireland by the rebels as marching-tunes in the 18th Century. Both "The Leprechaun's Dance" and the "March-Jig" were composed for orchestra by Sir Charles Villers Stanford on Irish tunes from the great Petrie Collection, and freely arranged for piano by Percy Grainger.

The second Grainger recital will be given on Sunday afternoon, December 17th, with the following attractive and unique offering:

1. Four Organ Choral Preludes ..... Bach-Busoni

2. Evening in the High Hills ..... Grieg
   Jon Vestafae's Spring Dance ..... Grieg
   Deep in Thought I Wander (Norwegian Folk Song) ..... Grieg
   Four old Dutch Peasant Songs and Dances ..... Arranged by Roentgen
   1—"Malle Kits" (The Merry Tavern)
   2—"Ik voer laast uijt Holland"
   (I Set Sail From Holland)
   3—"Mannits Langbeen" (Maurice Long-Legs)
   4—"Saltarelle"

3. (a) Barcarolle, Op. 60 ..... Chopin
   (b) Octave Study, Op. 25, No. 10 ..... Chopin

4. (a) "Tritana" ..... Albeniz
   (b) Lullaby from "Tribute to Foster" ..... Grainger
   (c) The Sussex Mummers' Christmas Carol ..... Grainger
   (d) A Reel ..... Stanford-Grainger

Tickets for both these events will be ready Monday morning at Sherman, Clay & Co.'s and Kohler & Chase's. Mail order immediately to Will. L. Greenbaum at Sherman, Clay & Co.'s, enclosing check or money order.

The Boston-National Grand Opera Company, Max Rabinoff, managing director, announces among its operas at the Hammerstein Lexington Avenue opera house in New York, La Boheme and Offenbach's Tales of Hoffman, in both of which Mabel Riegelman will sing the leading role. Miss Riegelman gained new laurels in her portrayal of "Gretel" in Humperdinck's Hansel and Gretel, in which opera she gained such great fame with the Chicago, Philadelphia and Boston Opera companies. Miss Riegelman was especially engaged by Mr. Rabinoff for the roles she has made famous and to create some new roles.

Mabel Riegelman, California's own prima donna, now touring with the Boston National Grand Opera Company, is again winning triumphs throughout the East. Music critics, after each performance, have been lavish in their praise of Miss Riegelman's work. According to announcements, Miss Riegelman will appear in New York in La Boheme this week, singing the role of "Musetta," which she has made individual.

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Miss Constance H. Alexander, after giving a delighi concert in this city, and appearing in some inter California cities, has returned to New York where s will continue her concert work and also study

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CHARLES A. CASE'S CONCERT.

Charles Albert Case, tenor, gave a song recital at Sosis Club Hall on Tuesday evening, November 28th, uring which he interpreted a representative program f old and modern vocal composition in a manner that arned him the respect of his musical audience. The rogram included works by Caldara, Beethoven, Schuann, Brahms, Coleridge-Taylor, Pessard, Hue, Chauson, Chadwick, Harris, Watts, Waldrop, and Puccini. There were also old English and old French songs. So t will be seen that the selections comprised a wide ange and demanded much versatility. Mr. Case is enlowed with a smooth, flexible lyric tenor voice which ie employs with decided conscientiousness and regard o the finer details. He is particularly careful as to imooth tone quality, and now pays more attention to rticulation than he did on his last appearance. Mr. 'ase makes the impression of being a serious artist who endeavors to fathom the inner sentiment of a comosition and then transmits it according to his judgment. Ie succeeds in impressing his audience with this seriusnes of purpose and hence the hearty applause he eceives is a result of his success.

Uda Waldrop played the accompaniments and added o his many triumphs in this direction. He played fluently and intelligently, giving evidence that he had correctly estimated the intentions of the soloist, and therey qualified thoroughly as to his ability. The complete rogram rendered on this occasion was: Caldara—Selve Amiche, Ombrose Piantte, Old English—My Lovely Celis, Phillis, Beethoven—Ich liebe Dich, Der Kuss, Schuann—Mondnacht, Brahms—Meine Liiebe ist grün, Coleridge-Taylor — Onaway, Awake, Beloved, from Hiawaha's Wedding Feast, Old French—Bergere Legere, Pessard—Adieu du Matin, Hüe—A des Oiseaux, Chausson—Le Colibri, Chadwick—Sweet Wind That Blows, Harris—On the Wild Rose Tree, Watts—Blue are Her Eyes, Waldrop—Stay Home, My Heart, Puccini—Ch'ella mi Creda, from The Girl of the Golden West."

George Bowden, the well known tenor and vocal eacher, presented Mrs. D. Gordon Bromfield, soprano, at a concert in the Colonial Balroom of the St. Francis Hotel on Thursday evening, October 19th. The soloist was assisted by May Mukle, cellist, and Uda Waldrop, accompanist. The following program was presented: Das Kraut Vergessenheit (Hildach), Waldesgespräch, Stille Thränen (Schumann), Er ist's (Hugo Wolf), Mrs. D. Gordon Bromfield; Lezione Secunde (Ariosti) (1860), Sussex Christmas Carol (Arr. by Percy Grainger), Miss Mary Mukle; I Came With a Song (Frank La Forge), The Danza (Chadwick), A Spirit Flower (Campbell-Tipton), Time's Garden (Goring Thomas), Mrs. D. Gordon Bromfield; Adelaide (Beethoven), La Maison Grise—Portunio (Messager), E lucevan le stelle—La Tosca (Puccini), George Bowden; Mandoline (Debussy), Infidelite, D'Une Prison (Reynaldo Hahn), Il est doux—Herodiade (Massenet), Mrs. D. Gordon Bromfield.

According to the November Calendar of the Pacific Musical Society the first meeting took place on November 8th, and the program included a lecture by Redfern Mason on The Artistic Significance of the Folk Song. The vocal illustrations were contributed by Miss Marguerite Raas, Mrs. I. Goodman, Miss Louise Ronstadt, and the piano illustrations were played by Mrs. John McGaw. Uda Waldrop acted as accompanist.

The second meeting of the month took place on Wednesday evening, November 22d. The program included Liszt's 137th Psalm for soprano solo and women's chorus, with piano, organ, harp and cello accompaniment. The soloist was Mrs. Benjamin Mitchell Stitch. The chorus numbers were interpreted by the Vocal Ensemble of the Pacific Musical Society; Walter Wenzel, piano; Arthur Fickenscher, organ; Mme. Inez Carusi, harp, and Stanislas Bem, cello. Vocal solos were sung by Mrs. Benjamin Mitchell Stitch and Mrs. Robert Hughes was the accompanist. There were also cello solos by Stanislas Bem, with Mrs. Joseph Le Conte Goldsmith at the piano. The choral numbers were under the able direction of Albert I. Elkus.

* * *

The first meeting of the month by the San Francisco Musical Club was held at the St. Francis Hotel on Thursday morning, November 2. The program was divided into three parts, namely, ensemble, instrumental and vocal and the composers represented were: Brahms, Saint-Saens and Cesar Franck. The club hostess was Mrs. Harry T. Lally. The participating members included: Mrs. Josephine Crew Aylwin, Mrs. Edward F. Bruner, Miss Marion de Guerre, Mrs. A. J. Hill, Mrs. E. A. Parker, Miss Mary Sherwood, and Miss Lucy Van der Mark, assisted by Nelson McGee and Stephen Wyckoff.

The second meeting took place on Thursday morning, November 16, and was again devoted to ensemble, instrumental and vocal, and the composers whose works were interpreted included: Cesar Franck, Bach and Schubert. The club hostess was Mrs. Mathilde Wismer, and the members participating were: Miss Alberta Livernash, and Mrs. John Reginald MacKay. The Chamber Music Society of San Francisco assisted in the program with a series of classical works.

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Programme
Schubert ..... Symphony No. 5, B Flat
Grieg ..... Concerto in A Minor, Op. 16
Percy Grainger ..... Suite, "In a Nutshell"
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JULIA CULP SONG RECITALS.

In the minds of the concert-goers of this country, the name of Julia Culp, the Dutch lieder singer has come to represent the highest expression in vocal art. Mme. Culp was born in Holland, at the village of Groningen, October 6, 1883. Her mother discovered her beautiful voice when she was two years old, for she cried so constantly that the mother continually told the father: "You see, she will become a singer, she has such lungs and temperament." When seven years of age she commenced the study of the violin, and when but nine played solos at concerts in the little town. When ten years of age, her voice began to develop, and in school she was not permitted to sing in the choruses with other children as the teacher said, "She sang too loud." At the age of twelve she commenced singing lessons.

Her first real song recitals she gave when fifteen years of age in Groningen and in Amsterdam. Then she remained in the latter city and studied at the Amsterdam Conservatory. At nineteen, Mme. Culp made her debut in Berlin with great success, but having the opportunity of studying with Mme. Etelka Gerster she determined to stop public singing for two years and take advantage of the chance. After two years under the great Gerster she made her reappearance and ever since has been recognized as one of the world's greatest concert artists.

STEINDORFF'S "POP" CONCERT.

Many hundreds of disappointed music and dance lovers, who had hoped to watch the Symphonic Dancers in the Aida ballet at the Oakland Auditorium Theatre last Sunday and to hear the program which Paul Steindorff had promised, are to have their opportunity tomorrow. Popular demand has been so great, particularly from those who witnessed the finished performance of the dancers last week, for a repetition of the ballet that Steindorff has arranged for their reappearance.

Only the musical program, offered by Steindorff's orchestra, is to be changed from last Sunday, and this will be altered merely in selections, not in the interest thereof. The concert will conclude the first series of the winter season and will again be given in the theatre of the Auditorium where comforts more diverse than in the Auditorium itself were presented. The musical program, in addition to the Verdi music accompanying the ballet, is to be as follows: Overture, Barbiere di Siviglia (Rossini), (a) A Scotch Poem (MacDowell), Serenade (Drdla), Ballet Music and Wedding March from Peramore (Rubinstein), Mosaic from The Mikado (Sullivan), Concert Waltz, The Blue Danube (J. Strauss), American Fantasie (Victor Herbert).

SHAVITCH-DeGRASSI-BEM TRIO.

The third and last concert of the Shavitch-DeGrassi-Bem Trio will take place next Tuesday evening, December 12, in the Italian Room of the St. Francis Hotel. The soloist on this occasion will be Mme. King Clark-Upham. Mrs. Upham is well known throughout the musical world as a concert artist of the highest rank, her beautiful voice and her refinement of interpretation having been praised in London, Berlin, Paris and other leading music centers of Europe. Her appearance at a song recital in New York elicited unanimously enthusiastic acclamation in the press. She is an exponent of the method employed by the late Frank King Clark of Berlin and Paris.

By general request, the Ravel Trio, which created such enthusiasm at the first concert of this series, will be repeated on this occasion. The program will also include the beautiful piano quartet, Op. 13, by Richard Strauss, with the assistance of Rudolph Seiger, viola. The program follows: Piano Quartet, Op. 13 (Richard Strauss); Lied Maritime (D'Indy), Pendant le bal (Tschaikowsky), Aux Boards du Don (Moussorgsky), Triste est le steppe (Gretchaninow), Mme. King Clark-Upham; Trio (Maurice Ravel).

Single admission is $1, and tickets are for sale at Sherman, Clay & Co. and Kohler & Chase.

HUGHES-WISMER SONATA RECITAL.

The third of a series of three Sonata Recitals will be given by Mrs. Robert Hughes, pianist, and Hother Wismer, violinist, at Sorosis Club Hall, 536 Sutter Street, near Powell, on Thursday evening, December 14th. The assisting artists will be Mrs. Robert P. Nichols, soprano, and Herman Martonne, violinist. Both artists are too well known to our musical public to require any detailed description of their efficiency. Mr. Martonne will play a Spohr duet with Mr. Wismer which will be the first introduction of this work to this city. Another work never heard here before will be Gaetano Pugnani's E major Sonata. The entire program will be as follows: Sonata in E major (Gaetano Pugnani), Violin and Piano (first time here); Suite in A minor (Chr. Sinding), Violin and Piano, Mrs. Hughes and Hother Wismer; Duet in E minor, Op. 13 (L. Spohr), Violin and Viola, Messrs. Martonne and Wismer (first time in San Francisco); Songs—Separation (Mrs. H. H. A. Beach), Lullaby (Brahms), Lilacs (Rachmaninoff), Merry Merry Lark (Nevin), Mrs. Nichols; Sonata in G minor, Op. 78 (J. Brahms), Piano and Violin.

Tickets are 75 cents and are for sale at Sherman, Clay & Co., Wiley B. Allen Co., and Kohler & Chase, and at Sorosis Club Hall on evening of concert.

The semi-annual examination of the music students of the Ursuline College at Santa Rosa was held on Thursday last. Joseph Beringer of San Francisco, the official examiner of the college, devoted the day to the interests of pianoforte playing. Preceding the examination Mr. Beringer delivered a lecture, taking for his subject "Incidents in the Life of Johann Sebastian Bach."

SCHUMANN-HEINK'S POPULARITY.

The tremendous popularity enjoyed by Mme. Ernestine Schumann-Heink may be realized from the following array of dates booked for the famous Diva by L. E. Behymer, the energetic California impresario: Los Angeles, December 5; San Diego, December 7; Los Angeles, Philharmonic Course, December 9; Fresno Musical Club, December 11; San Jose, where Mme. Schumann-Heink sang twice for the school children and also visited the Notre Dame Conservatory of Music, December 13; at the Victory Theatre; Long Beach Music Study Club, December 15; Modesto, Civic Auditorium, December 18; Bakersfield, December 19; Los Angeles School Teachers' Association, December 21; Phoenix, Arizona, January 15; El Paso, Texas, January 17; Albuquerque, N. M., January 19; Salt Lake City, January 26; Denver, Colo., January 28. These are fourteen concerts outside of San Francisco and the bay cities in the far Southwest. Mme. Schumann-Heink appears in from one hundred to one hundred and twenty-five concerts during a season, and in addition she will sing in the Metropolitan Opera House, New York. She could sing more than two hundred concerts, were she willing to accept all the engagements that are offered her.

ALCAZAR.

A genuine dramatic sensation and one of the most important productions this city has witnessed in years will be the offering at the Alcazar beginning next Monday night when "The Empress," of Lengyel-Biro, adapted by David Belasco, is to have its premiere with Ola Humphrey (Princess Hassan) in the name role. Weeks of painstaking effort have been spent to make the presentation of this big new play by that master of stagecraft, David Belasco, as near as possible to the standard of excellence always evident in productions bearing his name.

BY WAY OF EXPLANATION.

Owing to the many musical events that have taken place lately and the necessarily limited space available, some very interesting articles have been held over. Among these are letters from our staff correspondents in Oakland, Sacramento and San Jose; reviews of the Ashley Pettis and Betty Drews concerts; a report of the concert given by Mrs. Noah Brandt's pupils recently; an interesting account of a recent event at the Notre Dame Conservatory in San Jose, and other items too numerous to mention. All of these articles will appear in the next two issues of this paper. Increased expenses in paper, etc., make it impossible to enlarge the Musical Review at this time.

ORPHEUM.

The Orpheum announces for next week a novel and fascinating bill. The headline attraction will be Ivan Bankoff and Lola Girlie, who have associated themselves with Madeleine Harrison, the result being one of the most remarkable and successful combinations in the terpsichorean annals of vaudeville. Both Bankoff and Girlie have, through a series of dance creations, become eminent in their line, and Miss Harrison as a solo danseuse ranks among the foremost in this country and Europe. Magnitude and charm are given to this act by a corps de ballet of eight coryphees who are of valuable assistance and form an artistic and pleasing background. The effect of the different dances is enhanced by a picturesque and beautiful scenic setting and handsome and appropriate costumes.

Louis London, the possessor of an exceptionally fine baritone voice, will present his character studies which consist of the singing of several different songs in various costumes. His "Come West, My Indian Squaw," his own composition, is rendered in a striking Indian make-up. Joseph E. Bernard and Hazel Harrington, well-known and popular players, will present a one-act play by that genius author of the short sketch, Willard Mack, who wrote "Kick In" and other popular playlets. Thea and Winnie Lightner and Newton Alexander are justified in calling themselves "A Jolly Trio." Their gr success demonstrates that refined so cleverly and delicately sung never fail win the approbation of the audiences.

Mlle. Doria, the Parisian Pet Player, the authoress, producer and stage m ageress of a skit called "In the Mai Absence," and the members of her co pany are all dogs, each of whom portr a distinct character with wonderful telligence and ability, the result being performance thoroughly enjoyable a which makes an irresistible appeal. Ar lia Stone and Armand Kalisz will appe in the sparkling romance, "Ma'mzelle C price"; McKay and Ardine will rep their skit, "On Broadway," and Ray Sa uels will sing new songs.

THE LORING CLUB.

On Tuesday evening, December 12 at Scottish Rite Auditorium, the Lori Club will present a very attractive p gram for the second concert of the s son. This being the Christmas conce the Club will sing a number of time-h ored carols such as "The Boar's He Carol" and "What Child is This?" wh date from more than four hundred yea back, the tune to What Child is Th being mentioned by Shakespeare in "T Merry Wives of Windsor."

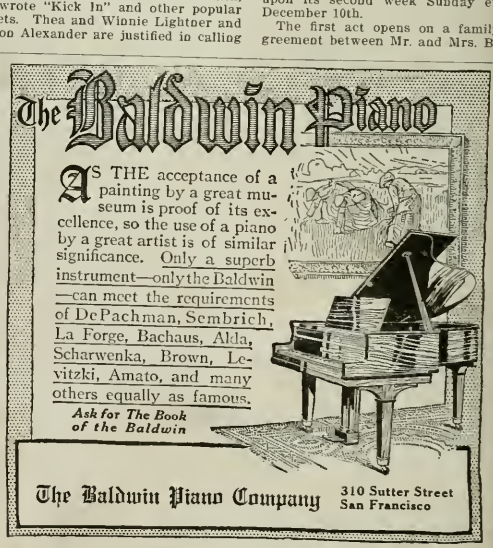
Bossi's "Quiete Meridiana Nell' Alp for men's voices and strings, and Ho tio Parker's setting of Arthur Detme noble ode, "Spirit of Beauty," for ch rus of men's voices with strings a piano, of themselves give importance the program which includes such co trasting and infrequently heard music f men's voices as old Henry Carey's "C to's Advice" and four characteris Songs of Finland. The Club will ha the assistance of Madame Lorna Lac mund, soprano, who will be heard wi the chorus in Adolphe Adam's ever fre "Cantique de Noel," as well as in grou of songs.

Gino Severi will be the principal violi Frederick Maurer, the pianist, and t concert will be under the direction Wallace A. Sabin.

CORT THEATRE.

"Fair and Warmer," Selwyn & Co pany's production of Avery Hopwoo farce, which ran for two years in Ne York, and has been attracting tremendo audiences to the Cort Theatre, star upon its second week Sunday evenin December 10th.

The first act opens on a family dis greement between Mr. and Mrs. Bartle



rried two years, because Mrs. Bart-
t likes parties, and Mr. Bartlett thinks
s place is in the home. There entera
ex-suitor of Mrs. Bartlett'a, who ca-
es her off to the opera with him. Mr.
d Mrs. Jack Wheeler, meanwhile, have
ived with the notion that they had
en invited to dinner on that night.
ey are discovered to be as sadly ill-
sorted as the Bartletts, except that it
Mrs. Wheeler who is overly domestic,
d Jack who pines for a spree. A deft
ene or two and presto! Mr. Bartlett
d Mrs. Wheeler are left alone, facing
e fact that they are not only deserted,
t have been deceived. They vow a
venge. Although they have no fond-
ss for each other, they agree to sit
together till the errant sponses come
ck, who, finding them thus com-prom-
ed, will be abashed by their own wicked-
ss and will reform.

As the clock winds over towards the
e small hours, the two innocents can
rdly keep awake, and, having heard
at drinks were great for keeping a
rty going, they begin to mix and drink
the fearsome brews that ignorance
d a cellaret can provide. What happ-
ns by the time the wanderers return
akes a marvelous scene.

From Western College at Oxford the
ord comes that Edgar Stillman Kelley,
mposer of the New England Symphony,
e Alladin Suite, and other standard
mpositions for orchestra, has accepted
e invitation of Max Zach and the St.
ouis Symphony orchestra to be present
d direct in person at St. Louis the per-
rmance of The Alladin Suite, November
and 25.

CHERNIAVSKY TRIO REVEALS ECCENTRICITIES.

Leo, Jan and Mischel Cherniavsky ap-
ared for the first time in San Francisco
Sunday afternoon, October 22d, before
exceptionally large audience, if one
ay consider the fact that this was the
rst appearance of these three musicians
this city. It was evident that they
ade an immediate favorable impression
on their hearers, the majority of
hich were not familiar with the works
cluded on the program, namely: The
rensky Trio for violin, violoncello and
ano D minor op. 32, two important vio-
n solos by Cui and Servais, three Chopin
orks for the piano, the Ernst violin
ncerto, only lately played by Elman,
d three trios arranged by one of the
herniavskis from piano pieces by Widor,
hubert and Brahms.

We say that the majority of the au-
ence were not familiar with the works
terpreted, for otherwise they must have
oted the glaring liberties which all three
the players took with the compositions.
hey resorted to portamentos, forzandos,
batos, pauses, abrupt changes, additions
notes, omissions of notes and the good
ord only knowa what else, just to create
n effect by reason of eccentricity. And
ey succeeded on this occasion. They
d everything which a conscientious mu-
cian would be horrified to do, and did
verything that someone would do who
shed to secure the applause of the
allery.

If music is to be merely regarded as
pastime, as an entertainment, as an
nusement, then the Cherniavskis have
eir place. But if music is to be a sign
refinement and culture, if it is to serve
s an educational problem, as an art in-
nded to clarify our taste, then the
herniavskis are on the wrong track.
hey would make a sensation in vaude-
lle, and that is where they will event-
ally land.

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RUSSIAN BALLET FOR NEW YEAR'S WEEK.

Fresh from triumphs in Spain last summer, where they were received by King Alfonso and his court, the Diaghileff Ballet Russe, which captivated all the European capitals before the war broke out, returned to New York, where they have but recently fulfilled a wonderful and record breaking engagement, the third within the year, and are now making a cross-continental trip, visiting the principal centers of art and culture in America. Their itinerary calls for six performances in San Francisco, starting on Tuesday night, January 2d, 1917, and the performances will be given on the spacious stage of the Valencia Theatre, and under the local direction of Will. L. Greenbaum. Waslav Nijinsky, the great Russian premier, who was held a prisoner in Austria at the time of the tour last year, will accompany the dancers in the dual capacity of artistic director and premier, and will appear in many of the ballets, one of which, "Till Eulenspiegel," from the German folk-story, he recently produced in New York.

The magnitude of this enterprise, the largest and costliest aggregation ever sent on tour, prevents any possibility of profit. None is expected; the only serious question is to limit the loss to what the directors of the Metropolitan Opera Company, who are sponsors for the trip, consider reasonable, which amount is variously estimated at from $75,000 to $100,000. The ballet brings a message from the old world to the new, and the Metropolitan Opera Company feels that the only way to present this message, the birth of a new art in dance, or, properly speaking, a correlation of arts, is to subsidize the company, thereby insuring perfect presentations, irrespective of financial return. It was this spirit which first made grand opera in this country possible. In round numbers, two hundred people are directly identified with the assembly of dancers, musicians and operating forces, and a special train of twelve cars is requisitioned to transport the participants and the decorations, scenery and costumes, and the designs and paintings of Leon Bakst, whose mastery of color and line lately earned for him the Nobel prize.

A dozen or more superb ballets will be given during the stay in San Francisco. They are the musical works, choreography and dramatic works of Rimsky-Korsakow, Tschaikowsky, Debussy, Liszt, Richard Strauss, Schumann, Nijinsky, Bolm and other master workers in the diversified fields of art. The ballets as they will be given at the Valencia Theatre will be: Tuesday (opening night), January 2d—Till Eulenspiegel, Scheherazade, Prince Igor, and Les Sylphides; Wednesday—L'Apres midi d'une Faune, Schumann's Carneval, Sedko, and Cleopatra; Thursday—Till Eulenspiegel, Schererazade, The Spectre of the Rose, and Thamar; Friday—La Princess Enchantes, L'apres midi d'une Faune, Sadko, and Thamar; Saturday matinee—Till Eulenspiegel, The Spectre of the Rose, Scheherazade, and Prince Igor, and Saturday night, Papillons, Sadko, Les Sylphides, and Cleopatra.

Diaghileff's is a company of stars: Waslav Nijinsky is the greatest male aesthetic dancer of modern times; Adolf Bolm is an inimitable mimic and pantomimist; Lydia Lopokova, whose nativete and charm completely subjugated King Alfonso and his suite; Flora Ravelles, exotic beauty, redolent of the scenes of the "Arabian Nights"; Mmes. Frohman, Pflantz, Sokolova, Wesilewska, and Mlle. Speczewa, who has only appeared in the Imperial Ballet when the Czar was present, until allowed to leave Russia for this engagement at the request of the American Ambassador.

The costuming, the stage settings, the electrical effects, the ensembles, the musical features and accompaniments of this organization are simply indescribable, and will be a revelation to theatre-goers of the West. Nothing so extravagantly wonderful has ever been shown in America before.

In sending in mail orders in advance for this engagement, Manager Greenbaum requests that checks or money orders accompany the orders, which will be filled in order of receipt and before the opening of the public sale. Orders should be accompanied by self-addressed stamped envelope for return of tickets, otherwise tickets will be held at box-office until called for. The scale of prices for this engagement will be: Entire lower floor and three rows balcony, Five Dollars per seat. Balance of balcony, Three, Two and One Dollar per seat. Boxes contain eight and nine seats and are sold at Six Dollars per seat. The Ballet will also appear in the Auditorium Opera House, Oakland, on Tuesday and Wednesday nights, January 9th and 10th, presenting the best of the above repertoire.

Mrs. Charlotte Max announced the marriage of her daughter, Miss Gertrude Eleanor Max to Albert Georg Lang of this city. The ceremony took place on Saturday, September 30, in San Jose. Mrs. Lang is prominent in musical circles, being an excellent pianist, a most intelligent composer and an accompanist of the highest rank. Mr. and Mrs. Lang will be at home at the Palace Hotel during the latter part of this month, and the latter will continue her musical activities in this city.

Following is the program of pupils of Ashley Pettis, given at a recital held Saturday, October 21st, at Mr. Pettis' Studio in Grove street: Minuet (Beethoven), Study (Heller), To a Wild Rose (MacDowell), Jack Ross; Capriccio B Minor (Brahms), Miss Ruth Dyer; Warum, Aufschwung (Schumann), Miss Ruth Hannas; Songs sung by Miss Corona Ghirardelli; 1st movement of Sonata in A minor, (Schubert), Miss Lillian Sandheldt; From the Depths (MacDowell), Joseph Hollings; Harp Etude, (Heller), C minor Fantasie (Mozart) Miss Helen Card; First movement Sonata Eroica (MacDowell), Ashley Pettis.

MARCELLA CRAFT AT WORCESTER.

As Miss Craft stepped into her auto, for the return trip to New York, her cheery "good-bye" to the many Worcesterians and Bostonians who had come to bid her "God-speed," was laughingly refused, and "no not good bye, but au revoir, auf wiedersehen, a revederci" were hurled at her. "Say it in English" laughingly chided Miss Craft, and a witty young journalist brother of a well known tenor, shouted "Very well then, so long Marcia" and Marcia told her chauffeur "Get" and he got away—leaving M. H. Hanson looking gloomy on the sidewalk in front of the Hotel Bancroft, to make his way back to New York as best he could. For Miss Craft had decided that it would not be proper for the bachelor singer and the bachelor manager to go on a long auto tour without a chaperon. But Hanson undaunted made his way to New York by Boston and Albany, via Smith College, and aranged for Miss Craft's appearance in recital before the thousand and more other bachelor girls, who are imbibing musical understanding under the genial guidance of Prof. H. D. Sleeper, and then he fled to Springfield for the night.

Mrs. Jeanette Newton Fuller announced the marriage of her daughter Miss Bessie Fuller to Percy Earl Turner on Sunday, October 22d. Mrs. Turner is a member of the Mansfeldt Club and has been active here as pianist and teacher for some time. She will make her home in Tulare where her husband has business interests.

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EAL AND IMAGINARY MUSIC AT FOURTH PAIR OF SYMPHONY CONCERTS

rcy Grainger Appears as Pianist and Composer, and Scores Genuine Success as Former, While He Arouses Heated Controversies as the Latter—Alfred Hertz and the Symphony Orchestra Earn Genuine Admiration for Their Exquisite Performance of Schubert and Grieg, and Their Ability to Pass "In a Nutshell" Without Accident

By ALFRED METZGER

The program presented at the fourth r of symphony concerts given by the a Francisco Symphony Orchestra, un- r the direction of Alfred Hertz, and h Percy Grainger as soloist aod com- er, at the Cort Theatre oo Friday and oday afternoons, December 8th and h, may be divided iato two distinct ts. The first part consisted of music the real sense of the word, and the ood part of a combination of sounds ich is either music or noise, accord- to the state of mind of the listener. shall endeavor to discuss the pleas- aspect of the program first, and leave other until later. It is, however, in- esting to note that both concerts were wded to overflowing, showing that the erest in these concerts is not abating th the progress of the season as used be the case prior to the Hertz regime.

Mr. Hertz, at the suggestion of Fritz eisler, "discovered" a Schubert sym- ony that has not been heard here be- e, and afforded us more than ordinary asure with this unearthing of a hith- to us unfamiliar symphonic work of usual beauty. The work is listed with works of Schubert among the com- itions without an opus number. It is of the nine symphonies (if we include "Unfinished") which Schubert com- ed and is entitled No. 5. It is written B flat, and marked "without trumpets drums." It was composed in Sep- ber, 1816, when Schubert was nearly enty years of age (to be exact, about r months less). It is scored for 2 lins, viola, flute, 2 oboes, 2 bassoons, orns, 'cello, and bass. It was written the Society of Amateurs, for whom uhert was in the habit of composing. s society grew from a string quartet, t used to play at the elder Schubert's se, into a small orchestra, "capable performing Haydn's symphonies."

This is one of the works that mark a nsition period in Schubert's sympho- style, when he is just emerging from influences of Mozart, Haydn and Bee- ven, and particularly Mozart. It can be said that the composition has as- ned the so-called Schubertian charac- On the contrary, throughout it pos- ses the earmarks of a preceding school. s exceedingly charming and at times istinctly reminiscent of some of Schu- t's splendid chamber music composi- hs of that time. This is particularly e of the finale. It was played in a nner that brought out every spot of uty in the composition. Rhythmic- , and from the standpoint of adequate lding, Mr. Hertz succeeded in giving a plastic tone picture of this exquisite dred-year-old composition which gains omparing with some of the ultra-mod- works. Melodically, it is a feast for sitive ears, and orchestrally it is ouped" with delightful effect.

he Grieg concerto was both from the estral and pianistic aspect a most eworthy performance. The orchestral was played in a manner that made sting impression, because of its clean- characteristically rugged style and orm blending with the piano part. It one of the most musicianly readings his concerto that we have heard and Hertz is entitled to hearty praise. cy Grainger made his initial bow to San Francisco musical public as pian- in this work. He was a delightful rise. So much fuss had been made about Grainger, the composer, that Grainger, the pianist, seemed to be a sort of "second fiddle." Surprises are always advantageous to the artist, and so Mr. Grainger, with his crisp style of performance, his attainment of the peculiar ruggedness of the Grieg music, his splendid sense of rhythm and his truly beautiful legato playing aroused the audience to an enthusiasm which was indeed well justified. Technically, he plays smoothly and with a painstaking accuracy. His tone is limpid and he attains the more dramatic episodes of a work without too much exertion and without inflicting punishment upon the piano strings. It was a performance of the Grieg concerto which we have not heard surpassed, and it also exhibited a certain individualism of style which stamps Mr. Grainger as a genuine piano virtuoso.

We come now to Percy Grainger, the composer. At various times during the publication of this journal we have had to face difficulties that confrooted our attempts to express an honest opinion. This visit of Grainger is one of them. During the course of a year the name of Grainger has stared at us through the columns of newspapers and periodicals. Press agents and managers have advertised him in a manner that must elicit the deepest admiration. His works have been sung and played at our local concerts, and some of the visiting artists and orchestras have added his works to their programs. During the last few months every one who is anyone in music has been talking Grainger continuously. All of this has established what might be called a "Grainger atmosphere," and Alfred Hertz was really the first to be responsible for this Grainger enthusiasm, which has now become something like a fad, for he played that composer's delightful Irish folk tune suite in a manner that was irresistible. Usually an artist who is made popular by means of elevating him to a fad "can not do wrong." His playing and his composing must be delightful, according to the argument of the public, because everyone likes him. In addition to this adulation on the part of the public, Percy Grainger has made personal friends by reason of his charming personality, his affability and his all-around good fellowship. Everyone who has met him personally is simply infatuated with him—men and women alike. And here are we, chained to our desk, and compelled to publish a few unpleasant things about his composition, "In a Nutshell." So you see the fate of the conscientious critic is rather a hard one. In addition to all our other troubles, our good friend Redfern Mason predicted in the Examiner what we were going to say, and we haven't even the satisfaction of knowing that we are telling you something new.

The title of the Suite is "In a Nutshell." The noun in this title has two syllables—"Nut" and "Shell." The nut is somebody—but you all know without us going into further explanations—and the shell is something that forms the outside of a nut. So you see, Mr. Grainger has named his composition in a manner that makes it very easy for us to express our opinion. We can say from the start that the work is well named. The first movement is entitled "Arrival Platform Humlet." Now Humlet in the English vernacular is pronounced 'umlet; the "H" is silent like in "Nut." And as far as we are concerned there is as much sense in the music to this first movement as there is in this silly reference to the titles. We simply can not make any head or tail of this work. It sounds like a conglomeration of notes without rhyme or reason—without form or meaning. Humlet stands for a "little humming."

In addition to the usual orchestral instruments there are introduced a piano (minus the cover), a Deagan steel marimba or Marimbaphone or Hawkes Resonaphone (no relation to the telephone), the Deagon wooden Marimbaphone or Marimba-Xylaphone (a sort of bass xylaphone—very bass indeed), the Deagan Swiss staff bells, the Deagan Nabimba (a 5-octave instrument combining some of the characteristics of South American marimbas with a strongly marked clarinet and bass-clarinet quality); this latter quality was not noticeable to our ears, because the drums, xylaphones, celesta, Glockenspiel, and piano and harp glissando effects made it impossible to distinguish anything in particular.

Now we do not want to be understood as absolutely condemning this modern trend in musical composition. All of this

(Continued on Page 6, Col. 1)

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SIXTEENTH YEAR.

A MOST APPROPRIATE CHRISTMAS GIFT.

Several prominent music teachers of San Francisco are presenting their favorite pupils with a subscription to the Pacific Coast Musical Review on Christmas. This year is no exception to the rule. If you want to afford your students real pleasure, and if you desire to reward them adequately for particularly fine work done during the season, you will find a subscription to the Pacific Coast Musical Review a most welcome and comparatively inexpensive token of regard.

SCHUMANN-HEINK AND CHILDREN'S PLAYHOUSE.

The World's Greatest Contralto Becomes Deeply Interested in Plan to Establish a Theatre Where Plays Are to be Presented by Children and Adults for Children and Suitable to Children.

Our own Schumann-Heink has appeared in a new role in one which does her as much credit as her many other accomplishments which have made her the beloved of the people. She has become a "Fairy Godmother" and is to stand sponsor for Gerda Wismer Hofmann's Children's Playhouse, long dreamed of and now about to become an actual accomplishment. Mrs. Hofmann is working to make this long-cherished project a permanent organization; its purpose being to present from time to time beautiful children's plays for children. The company will consist of both adults and children with the keynote of the entire scheme is to be beauty and simplicity.

The Children's Playhouse will be under the direction and organization of Mrs. Hofmann and the initial performance will be the production of her own beautiful dramatization of Hans Christian Anderson's "The Snow Queen," one of the most lovely of all the beloved Anderson Fairy Tales. Mrs. Hofmann has made of the story a Fairy Music-drama, the music being from the pen of Abbie Gerrish-Jones. There are five wonderful scenes which will transport the beholder into the veritable realm of Fairy Folk—"Grown-ups" as well as young-ones,—and during the course of the performance several very beautiful ballets have been arranged. Schumann-Heink is notably a lover of children and looks upon her new office of Fairy Godmother with high favor. We shall have more to say about this plan in future issues of this paper.

MME. BETTY DREWS' SONG RECITAL.

Mme. Betty Drews, the distinguished concert soprano, gave a concert at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, December 5th, in the presence of a large audience that gave evidences of thorough enjoyment throughout the rendition of the program. Mme. Drews belongs to those vocalists who have grasped their art to its utmost depths and who sing with every ounce of energy at their disposal. By this we do not mean to infer that Mme. Drews exerts herself unduly during the rendition of the program numbers, but that she gives all there is to be given regarding emotionalism and technical skill. Her voice is of robust and pliant quality and she belongs to the intellectual school of singers. Her enunciation is clear and distinct, and her phrasing charged with sentiment and constantly contrasting musical colors. She is a singer of the highest rank and appeals to anyone who considers music from its most sincere aspects.

Mme. Drews was ably assisted by Frederick Maurer, who whose accompaniments belong to the most enjoyable experiences one is able to undergo during a season of concerts by resident artists. There are few visiting artists who bring with them pianists who can play the accompaniments with better understanding, as to delicacy and artistic finesse, than does Mr. Maurer, and he always forms a most delightful feature of any program which he is asked to assist. The complete program offered by Mme. Drews was as follows: (a) Care Selve, from Atalanta (G. Händel), (b) Bois Epais, from Amadis (Lully), (c) Divinities du Styx, from Alceste (Gluck); (a) Suleika (Schubert), (b) Schneeglöckchen, Du Luft (Brahms), (c) Verborgenheit (H. Wolf), (f) Frühlingsnächen (R. Strauss); Vissi d'Arte, from Tosca (Puccini); (a) Chanson Triste (Duparc), (b) Deception (Tschaikowsky), (c) Les Papillons (Chausson), (d) Berceuse (Gretchaninow), (e) Chere Nuit (Bachelet); (a) Spirit Flower (Campbell-Tipton), (b) How Do I Love Thee (H. Hadley), (c) The Birth of Day (R. Hausmann), (d) Japanese Death Song (E. Cranston Sharp), (e) Floods of Spring (Rachmaninoff). A. M.

ASHLEY PETTIS' GRAINGER CONCERT.

Although the concert given by Ashley Pettis and his associate artists, contained other than Percy Grainger compositions, the interest was mainly concentrated in these works. Mr. Pettis was assisted by Mrs. Arthur Fickenscher, soprano; Lawrence Strauss, tenor; Signor Antonio de Grassi, violin, and Miss Dorothy Pasmore, 'cello. All the participating artists acquitted themselves with that artistic finesse which has always been a characteristic of their work. Mr. Pettis, with a seriousness worthy of the deepest respect, played piano solos, accompaniments and ensemble passages with a depth of artistry and a conscientiousness of execution that merited the enthusiasm aroused by his work. He is an earnest worker and a sincere musician whose energetic and patient endeavors are a source of inspiration to any one eager to note musical progress in this community.

Mrs. Fickenscher also added to the program by reason of her exemplary mode of vocal interpretation, her deep sense of artistic proportions and her emphatic adherance to truly intelligent phrasing. Lawrence Strauss added to his fine reputation as a singer with a message and one whose smooth, pliant voice is singularly adapted to bring out the beauties of a lyric composition. His ideal enunciation contributes not a little to his success. Signor de Grassi, Miss Pasmore and Mr. Pettis appeared in an ensemble number by Grainger and revealed their inborn musicianship, notwithstanding the fact that the work itself gave them scant opportunity to do so.

The first part of the program contained works by Bach, Brahms, MacDowell, Chopin, Schumann, Fevrier, and two enjoyable works by Mr. Pettis, while the second part of the program was devoted exclusively to Grainger works, and compositions with which we must become more familiar before being able to enjoy them. The program follows: Chromatic Fantasie and Fugue (Bach), Rhapsodie, G minor (Brahms), Sonata Eroica—First Movement (MacDowell), Scherzo (Chopin), Mr. Pettis; Widmung (Schumann), Marsh Hymn (Ashley Pettis), The Nightingale Has a Lyre of Gold (Ashley Pettis), O Femme Qui Pleurez (Henri Fevrier), Mrs. Fickenscher; Works of Percy Grainger: Six Dukes Went a Fishin (Dialect), Dedication (Kipling), Reiver's Neck Verse, Mr. Strauss; Colonial Song, Mr. Pettis; Died for Love, O Willow Willow, Mrs. Fickenscher; My Robin is to the Greenwood Gone, Clog Dance—"Handel in the Strand," Signor de Grassi, Miss Pasmore, Mr. Pettis. A. M.

MRS. NOAH BRANDT'S PUPILS' RECITAL.

Pupils of Mrs. Noah Brandt gave a most successful piano recital at Sorosis Club Hall on Saturday afternoon, November 28th, which was attended by a large audience, and which introduced to the public a number of skillful young pianists. These clever piano students were assisted by Miss Beatrice Barrangon and Miss Fern Backman, two decidedly gifted young violin students of Noah Brandt's. The program was an extensive as well as varied one and the participants not only reflected credit upon their own worthy efforts, but upon their teachers, who were able to impart musical knowledge in a manner that resulted in a satisfactory artistic performance.

The writer was unable to hear the entire program, but came in time to hear Miss Anita Chadbourne play Schumann's Träumerei and Merkel's In the Lovely Month of May with delightful phrasing and smooth technic. Miss Marie Louise Willcox, a young Miss whom one hardly expected to give as fine an interpretation of the Chopin Valse and the Bollero as she did, aroused hearty enthusiasm with her clean, brilliant technic and her intelligent musical interpretation. Miss Katherine Dorn made an excellent impression with a well rendered reading of Bach, Jensen and Leschetitzky compositions. Miss Fern Backman gave a spirited and technically smooth interpretation of Sarasate's Gypsy melodies. She also drew a tone of unusual volume and flexibility. The program ended with an exceptionally impressive and musicianly interpretation of a Mozart and Chopin composition by that exceedingly skillful young pianist, Miss Hulda Koeppe, from Mrs. Brandt's artists' class.

The first part of the program was equally well presented, and we do not mention it here in detail because we came too late to hear it. The entire program was as follows: Sonata, D major (No. 13) (Mozart), Miss Marie Louise Willcox; (a) To a Wild Rose (MacDowell), (b) Mazurka, B flat (Chopin), (c) Valse, E minor (Chopin), Miss Lucille Bergerot; Violin Solo, Fantasie Pastorale (Singalee), Miss Beatrice Barrangon; (a) Nocturne, E flat (Chopin), (b) Butterfly (Grieg), (c) Vogel als Prophet (Schumann), Miss Marion Newman; (a) Träumerei (Schumann), (b) In the Lovely Month of May (Merkel), Miss Anita Chadbourne; (a) Valse, G flat (Chopin), (b) Spanish Bolero (Rabina), Miss Louise Willcox; (a) Sarabande, E minor (Bach), (b) Murmuring Zephyrs (Jensen-Niemann), (c) The Two Skylarks (Leschetitzky), Miss Katherine Dorn; Violin Solo, Gypsy Life (Sarasate), Miss Fern Backman; (a) Pastorale Varie (Mozart), (b) Valse, A flat, (c) Ballad, G minor (Chopin), Miss Hulda Koeppe (from the Artist Class).

R. A. Ellis, tenor, sang Mendelssohn's recitative and air, "Ye People, Rend Your Hearts," and "If All Your Hearts," from the "Elijah," at St. Stephen's Episcopal Church, last Sunday, and created a most favorable impression with his fine tenor voice. Mr. Ellis is H. B. Pasmore's latest successful tenor.

NEW YORK BREVITIES.

By a Musical Review Staff Correspondent

"I am feeling fine and am preparing to give opera a few years hence," was Oscar Hammerstein's characteristic answer to the questions put by the writer as to how he was feeling and what he was doing. Indeed, with Mr. Hammerstein to be feeling fine and not to be planning, to say the least, opera seasons or building of new opera houses, is quite unthinkable. The contract with the Metropolitan Opera House which the celebrated impresario signed some years ago, agreeing not to give opera in New York for ten years, is rapidly nearing its termination, and the interest in semi-secretive activities is growing stronger. The four seasons of opera at the Manhattan Opera House are still fresh in the memories of all the music lovers, and they would welcome Mr. Hammerstein's re-entrance into the operatic field with open arms. Mr. Hammerstein, who for some time past has not enjoyed the best of health, has practically recovered now, and, to use his own words, is ready for a fight again. As a matter of fact, Mr. Hammerstein has seldom looked better in his life, and every morning finds him at his desk in his office on Forty-second Street, working all day, writing letters, seeing all kinds of people, and in between times supervising in the next room the mechanics who are working on his new inventions. It is not probably generally known on the Coast that Mr. Hammerstein, before gaining fame as a theatrical manager and operatic impresario, had made a big name for himself as an inventor of machines and different devices for the cigar industry. It is there where he made many fortunes that he afterwards invested in various theatrical schemes. Two opera houses, a half-dozen of the largest theatres in New York, an opera house in Philadelphia and one in London is Mr. Hammerstein's modest contribution to the world, besides the greatest attractions that had played in these different houses.

* * *

At the Metropolitan. "Iphigenia in Tauris," by Gluck, had its premiere here last week, and in spite of certain shortcomings in the cast which included Kurt, Sembach, Weil, Brown and others, achieved a notable success. Most enjoyable of the performance was the playing of the orchestra and the singing of the chorus. The scenery was adequate, but rather disappointing. A new singer, Claudia Muzio, made her debut in Tosca this week. Although only 25, she is already an artist of considerable merit and the public that overcrowded the house repeatedly, during the evening, showed its approval and enthusiasm, vociferously applauding every time the opportunity presented itself. Caruso and Scotti were in the cast and the combination of artists and public made the performance one of the most notable this season. Lohengrin had its first presentation this season with Maude Fay as Elsa. Miss Fay made a most appealing and charming figure on the stage. She sang very well, especially the lyric passages which she delivered in a real artistic manner.

* * *

At the last Philharmonic concert, Efrem Zimbalist played the Glazounow Concerto, proving again that he is an artist of rare accomplishments. The program besides the concerto consisted of Mendelssohn's Fingal's Cave, Schumann's Second Symphony, Tschaikowsky's Romeo and Juliet and Rimsky-Korsakoff's Capriccio Espagnol. The last two numbers were played brilliantly, the Symphony, though, lacking in variety of expression. Of the younger artists who are now giving endless concerts and recitals here, by far the most accomplished and most talented proved to be a young Brazilian pianist, Guiomar Novaes. She is only 19 years old, but plays with the technic and insight of a veteran. She has been most favorably commented upon by the whole press of New York.

* * *

Yvette Guilbert is continuing her interesting lecture-recitals (that is what they really are) at the rate of two a week, adding new charms to her singular art. Her famous, if not most famous, compatriot, Sarah Bernhardt, opened a three weeks' engagement at the Empire Theatre this week. In spite of a bad cold that affected her speaking voice, and an unfortunate physical disability, she thrilled her audience which consisted of the most notable people in town. Flowers and wreaths, with the French flag conspicuously displayed, contributed not a little to the cheering of an almost frantic audience.

HAPPENINGS IN SAN JOSE AND VICINITY.

November 10—Florence Macbeth in recital at College of Pacific.

November 16—First recital in Vesper Organ Series under the auspices of the American Guild of Organists, Northern California Chapter, San Jose Branch. At First M. E. Church, Miss Ruth Kinney, organist, assisted by Miss Lulu Pieper, soprano.

November 21—Myrtle Dingwall Kelley, vocalist, and Vincent de Arrillaga, pianist, in recital at Newman Hall.

November 23—Second Organ Recital, St. Paul's M. E. Church, Miss Susan Boulware, organist, assisted by Mrs. Mary Widney Hayward, soprano.

November 24—Concert at Notre Dame College, in honor of the Feast of Saint Cecile.

November 24—Blanche Hamilton Fox, operatic contralto, and Charles Maschal Dennis, baritone, in recital at Unitarian Church.

November 28—Pianoforte recital at King Conservatory given by Miss Madeline Maloney, assisted by Miss Athene Desimone, soprano, and Georg Krüger, pianist.

November 30—Harmonie Verein Concert at St. Mary's Hall.

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PERCY GRAINGER'S FAREWELL RECITAL.

At Scottish Rite Auditorium, tomorrow (Sunday) afternoon, beginning at 2:30, Percy Grainger, who has been the pianistic sensation of the present musical season, will give his last recital program. This fine Australian artist, who in the rendition of the classics of the old masters has proven himself among the first virtuosi of the world, and who displays a charming versatility in his own compositions, which border on the unique and sensational, will render a superb program, running the full gamut of his capabilities. Here is the fine list of works that will be played:

1—Sonata in G minor, Op. 22 ..... Schumann
2—Evening in the High Hills ..... Grieg
Jon Vestafae's Spring Dance ..... Grieg
Deep in Thought I Wander ..... Grieg
Four Old Dutch Peasant Songs and Country Dance (freely arranged) ..... Julius Rontgen
1—The Merry Tavern.
2—I Set Sail From Holland.
3—Maurice Long-legs.
4—Saltarelle.
3—Barcarolle, Op. 60 ..... Chopin
Octave Study in B minor, Op. 25, No. 10 ..... Chopin
4—"Eritana" ..... Albeniz
Lullaby from "Tribute to Foster" ..... Percy Grainger
The "Sussex Mummer's Christmas Carol" ..... Percy Grainger
A Reel (from "Four Irish Dances") ..... Percy Grainger

Tickets for this interesting event are on sale at Sherman, Clay & Co.'s and Kohler & Chase's, or can be had at the Hall on Sunday.

The famous lieder singer, Julia Culp, will be the first concert attraction of the New Year to be offered here by Manager Greenbaum. As usual, Mme. Culp, who enjoys the widest popularity in this city, will be accompanied by that genius of the piano, Coenraad V. Bos.

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO.

The Chamber Music Society of San Francisco will give the next of their splendid winter series of chamber music concerts next Tuesday evening in the Colonial Ballroom of the Hotel St. Francis. This will be the third concert of this fine organization this season and the following excellent and interesting program will be played: Mendelssohn Quartet for strings, E flat major, Op. 12; Mrs. H. H. A. Beach's Variations for flute and string quartet, A minor, Op. 79; Dvorak quintet for piano and strings, A major, Op. 81.

The composition of Mrs. Beach was specially written and has been dedicated to the Chamber Music Society of San Francisco by the famous composer. The members of the organization who will render the above interesting and important program are: Louis Persinger, director and first violin; Louis W. Ford, second violin; Nathan Firestone, viola; Horace Britt, cello; Gyula Ormay, pianist, and Elias M. Hecht, flute. Tickets are now on sale at Sherman, Clay & Co., Kohler & Chase, and the St. Francis News Stand.

THE DIAGHILEFF BALLET RUSSE

Many and varied reasons have been advanced explaining why the Diaghileff Ballet Russe, which Manager Will. L. Greenbaum is bringing to the Valencia Theatre for a special season of six nights, beginning on Tuesday night, January 2d, and including a matinee on Saturday, January 6th, differs from the ballets that have gone before, but no one reason is sufficient to explain this ballet's greatness. The secret of its sensational success in Europe, New York, and in fact everywhere, lies in the fact, that for the first time on any stage, a genius has succeeded in co-ordinating all of the arts of the theatre into one harmonious whole, and the magic ensemble resulting from this condition has necessarily moved critics to proclaim that it is a spectacle such as never before has been viewed by human eyes.

Formerly a dramatic performance, or a symphony concert, or an art exhibit, or a dance program was given as an entertainment by itself. The Diaghileff Ballet Russe contains all these four forms of artistic expression in such manner that the cumulative effect is an artistic unit. In the ballet as here presented music, color and pantomime are each shown in the highest state of their present development. The vast stage properties and costumes, designed by Leon Bakst, the foremost decorative artist of our time, are unsurpassed for beauty and insolence of color. The music represents the best works of the masters, past and present. A special orchestra of sixty picked musicians accompanies the organization on the entire tour. Pierre Montaux, one of the foremost of Paris' conductors, is the director.

The company of artists proper is headed by Waslav Nijinsky, acknowledged to be the greatest male dancer now alive. He amazes alike by his prodigious leaps and bounds, his flawless technic, unexampled versatility and poetic interpretations. M. Nijinsky is acting in the dual capacity of premier dancer and artistic director. Supporting him are the dainty Lopokova, the brilliant Flora Revalles, the virile Adolf Bolm, the spiritual Gavriloff, and Mesdames Pflanz, Sokolova, Frohman, Spesizewa, Galanta, and two score ballerinas, each a skilled graduate from the Imperial Russian schools.

All of the twelve marvelous ballets in the repertoire will be shown during the San Francisco visit. On Tuesday, the opening night, the great ballet, Scheherazade will be given. This sensational production, staged in the Harem of the Sultan, is set to barbaric music of the Russian Rimsky-Korsakow, and is danced by Nijinsky, Revalles, Spesizewa, Frohman, Gavriloff and the entire Corps de Ballet. Other ballets on the opening program will be the beautiful Les Sylphides, music by Chopin, danced by the dainty Lopokova, Sokolova, Gavriloff and the ballet; Nijinsky's own creation, and the sensation of the Diaghileff New York season, "Till Eulenspiegel's Merry Pranks," founded on the German folk-story around which Richard Strauss wrote his fantastic tone-poem, which is used by the dancers as a musical setting. The ballet from Borodine's Prince Igor will also be given on Tuesday night. Wednesday, the second night, witnesses a presentation of Cleopatra, the ballet written around an incident in the fascinating life of Egypt's beautiful queen; the music is by Glazounow and the inimitable Adolf Bolm makes his first San Francisco appearance in it. Nijinsky dances in Debussy's "L'Apres midi d'une Faune," and in Schumann's "Carnevale." The marvelous ballet of scenic splendor, "Sadko," will also be given on Wednesday night. On Thursday the list includes Till Eulenspiegel, Scheherazade, the exotic and super-glorious ballet, Thamar, with Bolm, and La Spectre de la Rose, set to the music of Weber's Invitation to the Dance, with Nijinsky. Friday night, Sadko, L'Apres midi d'une Faune, Tschaikowsky's ballet, The Enchanted Princess and Thamar will be given. At the matinee on Saturday, Till Eulenspiegel, La Spectre de la Rose, Scheherazade and Prince Igor will be the ballets, and at the closing performance on Saturday night, Papillons by Schumann will be danced, as will Sadko, Les Sylphides, and Cleopatra.

The sale of seats and boxes for this extraordinary engagement will begin next Wednesday morning at the ticket office of Sherman, Clay & Co., Kearny and Sutter streets, only. Mail orders, accompanied by proper funds and stamped and self-addressed envelope, are now being filled in order of receipt by Manager Greenbaum, who should be addressed at Sherman, Clay & Co.

The Diaghileff Ballet will appear two nights in Oakland, at the Auditorium Opera House, on Tuesday and Wednesday, January 9th and 10th, repeating there the repertoire to be given on the first two San Francisco nights. Mail orders for these performances will also be received by Mr. Greenbaum.

The music for the Sequoia Club Reception on Thursday evening was arranged by H. B. Pasmore, the participants being Miss Ethel Johnson, soprano; J. C. Lane, tenor, and Douglas Allan, baritone, Mr. Pasmore acting as accompanist. The evening inaugurated the autumn exhibition by the artist members of the club and was a charming affair.

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Thursday Night: "Till Eulenspiegel," "Thamar," "La Spectre de la Rose," and "Scheherazade."
Friday Night: "Sadko," "L'Apres midi d'une Faune," "La Princesse Enchantee," "Thamar."
Saturday Matinee: "Till Eulenspiegel," "Prince Igor," "Scheherazade," "La Spectre de la Rose."
Saturday Night: "Papillons," "Sadko," "Les Sylphides," and "Cleopatre."

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rominent Vocal Artist Receives Enthusiastic Endorsement of Press and Public and Becomes One of the Leading Artists of the West.

Among the numerous concerts that take place during he course of a season, those of Mme. Cailleau's are ceainly among the best from a serious musical point of iew. She possesses a voice of extraordinary range and eauty and she sings with rare intelligence and adherice to emotional values. She not only is a singer of stinction, but her pupils' recitals, also, form some of he most interesting musical events of the season. The ollowing extracts from leading daily and musical jourals will show the impression made by Mme. Cailleau ion professional writers:

Chronicle: — Nature has given her a temperament hich is sometimes rare among the great singers. She as a voice which is nearer Melba's in quality than any e have heard. Rose Relda's voice has feeling and heart nd a flexibility beyond some of the best of the great pera singers. Her execution is marvelous in its ease, nd she sings with a delicacy and purity which are very are.

Examiner:—That Madame Rose Relda Cailleau should ave pleased the Parisians as Lakme seemed eminently asonable as soon as she came on the stage. For Maame has that ingratiating quality so difficult of analysis hich we call "charm." She puts an emotional warmth nto the songs and made the best impression in songs ke Woodman's "Birthday" and in Reger's "Mein Schätelein."

Musical Leader, Chicago: — A few years ago Rose elda weot from California to Europe and made good. ler voice and her exquisite singing carried her to the pera Comique. Then came a physical breakdown—he kind of a one that could not be overcome except by long rest. She returned to California, and, instead of oing back to the stage, became Mme. Armand Cailleau. he has lived in San Francisco ever since and is heard concerts quite often. Last evening she gave a most nteresting concert at the Hotel St. Francis—assisted y Elias Hecht, flutist, and Gyula Ormay, accompanist. Ime. Cailleau's voice is beautiful in texture and her ethod is that of the true artist, intelligent and conincing. I do not recall anyone whose coloratura work more flexible and limpid, in fact there is a distinctly ndividual quality about her cadenzas that makes one ink she could sing the Hindu scale to perfection, her ttonation is so rippling, so exact. Elias Hecht played ome flute obligatos most sympathetically, fitting Mme. ailleau's rare enunciation.

Three new duets by H. B. Pasmore, "O That We Two Vere Maying," "At First Sight" and "We Drifted" (words by Madge Morris Wagner), were sung by the composer and his talented pupil, Miss Fern De Witt, before the California Club on Tuesday afternoon, both the singers and compositions meeting with much favor. Miss De Witt as particularly charming in "At First Sight," which makes demand on histrionic as well as vocal art. The group of duets have already been presented before the Hillside Club of Berkeley and the Sequoia Club and have always been well received. Miss Eva Walker was accompanist on each occasion.

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British Folk-Music Settings ..... Percy Grainger
"Carmen" Suite ..... Bizet
Overture, "Rienzi" ..... Wagner
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REAL AND IMAGINARY MUSIC.

(Continued from Page 1, Col. 3)

apparently technical confusion and theoretical chaos may eventually lead to something, and may be enjoyed by people whose musical education is possibly further advanced than ours. If anyone wants to compose this way, or if anyone likes compositions of this order, the writer has no quarrel with him. On the other hand, our own opinion should also be permitted to be expressed. And we certainly do not like this sort of thing, just as little as we would like anyone's singing who wants to sing without training, or play an instrument without adequate study. But our principal objection to this ultra-modern or futuristic school is not based solely upon technical grounds. We object to it mainly because it excuses the setting of commonplace and ugly things in life into music. We consider art, and particularly music, a heritage of, let us say, Divine origin, and we therefore do not like to see it associated with anything ugly, coarse or commonplace. As an example, let us take a singer who wants to be "realistic." He would imitate the noises of birds, animals, or anything possible of imitation by the human voice. How would you like to hear a singer adopt such realistic methods? And yet these modern composers do this very thing with a symphony orchestra.

A well known musician, after the concert of Sunday, told us he liked this Nutshell conglomeration because it represented the life in a London music hall accurately. He could even hear the dropping of a tray by the waiter. Now, if it is necessary to immortalize the awkwardness of a music hall waiter who drops his tray, why not employ a union waiter and let him go through the "stunt"? This would be far more realistic than an imitation by a symphony orchestra. We do not see why this work should have a place on a dignified symphony program. Music hall tunes, railroad depot scenes, and "gum-suckers" marches may be delightful subjects for clever musical manipulation. They are not, however, suitable objects for symphonic dissertation. The pastorale is absolutely impossible from a musical standpoint. Above all, it is not a pastorale in any sense of the word. It is more of a pestoral than anything else. And when the pianist at the end plays upon the strings with a tampani stick he surely deserves a prize for ridiculousness.

That this music appeals to all types of people may be gathered from the fact that the colored gentleman who does duty at the Cort Theatre carefully listened to the Gum-sucker's march every time it was played. He simply took delight in it and stood there with open mouth. It appealed to his musical instinct. And from the standpoint of a syncopated exhilaration this movement is a success. What we can not possibly believe is that it should be music. In conclusion, we want to describe Mr. Grainger's own version of some of this composition. He says: "The Gum-sucker's march abounds in double chording—that is, unrelated chord groups passing freely above, below and through each other, without regard to the harmonic clash resulting therefrom." If this is music, then our objection is not worthy of being taken seriously.

FREDERICK ZIMMERMAN CONCERT.

Frederick W. Zimmerman, a tenor soloist who enjoys an enviable reputation, and who, prior to his departure for Seattle a number of years ago, was one of the best known concert singers in California, will give a benefit concert for the San Francisco Polyclinic at the Palace Hotel Ballroom on Friday evening, December 22d. There is a certain element of sentiment connected with this affair inasmuch as Mr. Zimmerman, during the time of his musical activity here, was very liberal in his contribution to the Clinic's benefits. He is a singer of excelvarious representative compositions of the old and modern concert repertoire.

The following interesting and varied program will be presented on this occasion: (a) For a Dream's Sake (Walter Kramer), (b) Ich liebe Dich (Grieg), (c) Lullaby (Brahms), (d) Dein (Bohm); (a) There is a Garden in Her Face (Walter Kramer), (b) Der Neugierige (Schubert), (c) Lullaby (Dr. P. Hartman), (d) Romanza (Czar and Zimmerman) (Lortzing), (e) Your Heart (Guy D'Hardelot), (f) He Kissed Her, Yes, He Kissed Her (H. G. Humphrey); (a) All Mine Own (Eric Coates), (b) Shall I Compare Thee ren), Russian Boatman's Song (Anon), (Arranged by Clarence Eddy), Clarence Eddy; (a) Largo, Concerto in D minor (J. S. Bach), (b) Pastorale, Christmas Concerto (Corelli), Madame Alain Garnier and Sir Henry Heyman, (organ accompaniment); Song of the Chrysanthemum (Joseph Bonnet), Scherzo in G minor (M. Enrico Bossi), Fantasie in D flat, Opus 101 (Camille Saint-Saens), Clarence Eddy; Amour vieus aider (Camille Saint-Saens), (Aria from Samson and Delilah), Mrs. Clarence Eddy; Elegie, Opus 143 (Camille Saint-Saens), Madame Alain Garnier; An Arcadian Sketch (new) (R. S. Stoughton), Chromatic Fantasie (Ludwig Thiele), Clarence Eddy.

Group of Dancers From "Scheherazade" Which Will be Presented by Diaghileff Ballet Russe at Valencia Theatre During the Week of Tuesday, January 2d. Diaghileff's Enormous Organization Will Remain Here Five Nights and Saturday Matinee, Changing Its Program With Every Performance. The Great "Nijinsky" Heads the Company

lent artistic characteristics, possesses a pleasing lyric tenor voice and sings the to a Summer Day (Sigismondo Martinez), (First time sung; dedicated to Mr. Zimmerman)), (c) Sleep, Little Rosebud (Tipton), (d) Letzter Wunsch (Kuehle), (e) Goodby (In Memoriam), (Tosti), (f) The Star of Bethlehem (Stephen Adams).

SEVENTH EDDY ORGAN RECITAL.

The seventh and last of a series of organ recitals will be given by Clarence Eddy, the famous American organist, at the First Presbyterian Church, Oakland, on Thursday evening, December 21st. Mr. Eddy will be assisted on this occasion by Mrs. Clarence Eddy, contralto, Mme. Alain Garnier, violinist, and Sir Henry Heyman, violinist. Judging from the program as well as the personnel of the participating artists the affair ought to be one of the most delightful of the season. The program to be presented on this occasion will be as follows: Overture to Euryanthe (C. M. Von Weber), (Translated for the Organ by Samuel P. War-

FOURTH SYMPHONY "POP" CONCERT

A delightful program has been arranged by Conductor Alfred Hertz for the fourth "pop" concert of the special series being given by the San Francisco Symphony Orchestra, which is scheduled for Sunday afternoon, December 17, at the Cort Theatre. As is customary at the "pop" affairs, the entire orchestra will participate and Alfred Hertz will conduct.

The wonderful impression just made by Percy Grainger, the famous young Australian pianist-composer, has suggested making three of Grainger's British folk music settings a feature of the "pop" concert. It will be remembered with what exquisite humor and exuberance they were given by Hertz last season and the enthusiasm with which they were then received. Three of the settings are programmed: "Molly on the Shore," "Irish Tune From County Derry" and "Shepherd's Hey."

The Christmas spirit will find charming expression in Humperdinck's dream pantomime, "Hansel and Gretel." Such standard and truly popular masterpiec as the Marriage of Figaro overture, Mozart; Bizet's Carmen suite, and t Rienzi overture, by Wagner, will rou out a program that will again demo strate Hertz' rare faculty for providi music for the masses as well as the m sically learned.

Tickets for the "pop" concert are b 25 cents, 50 cents, 75 cents and $1.00, a may be had at Sherman, Clay & Co.'s, e cepting on the day of the affair, wh they may be had at the Cort Theat box-office.

The Friday concert of the fifth pair symphonies will be given on Decemb 22d, at the Cort. Because of holiday a tivities, the Sunday concert of the fif pair will not be given until Decemb 31st. These will be Wagner progran and it is unnecessary to speak of th treat in store for music-lovers, for Alfre Hertz is universally acknowledged one the world's greatest Wagnerian condu tors and authorities. The following w be the offerings: Prelude to Lohengrir Bacchanale, Tannhäuser; Good Frida Spell, Parsifal; Ride of the Valkyrie Die Walküre; Prelude and Isolde's Lo Death, from Tristan und Isolde; Intro duction to third act of Die Meistersing von Nürnberg; Prelude to Die Meiste singer von Nürnberg.

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John McCormack has gained his great est fame in singing songs that reach th heart. To remind us of his internationa fame as a Mozart singer, he offers an ex quisite record of "To My Beloved," his singing of which aroused Chicago Opera audiences to intense enthusiasm. His other December record is the tremendous European success, "The Sunshine of Your Smile," a lovely love lyric accompanied by violin obligato. By reviving "Dreaming of Home and Mother," the month's additions to the great library of music in the Victor Record Catalogue will please older hearers and acquaint younger ones with songs their mothers sang and loved. Evan Williams' brilliant tenor soaring above the splendid chorus of mixed voices makes a record of this mother-song of long gone years that is eloquent with emotion.

Geraldine Farrar gives us a characteristically serene and beautiful rendition of that loveliest of 18th Century Welsh songs, "All Through the Night," the appealing beauty of whose melody has been an inspiration to the great soprano's consummate art. Temporarily forsaking her coloratura repertoire, Mabel Garrison sings another old favorite, "Happy Days," with charming expression, assisted by a violin obligato of haunting sweetness by Howard Rattay. One of the best things Alma Gluck has done is "The Mother's Prayer," a noble and tender ballad by an American composer widely popular in the 50's and 60's, into which she throws herself with vividly warm and compelling pathos. Her husband, Efrem Zimbalist, is well represented by two charming violin classics, a simple and lovely composition by Beethoven, and perhaps the best known work of the Belgian composer, Gossec. The virtuoso's playing of these two little "gems" always moves his audience to unrestrained enthusiasm.

If we are all more musical than we get

a chance to be, as 'tis said, we certainly have an unusual opportunity for musical enjoyment in Kreisler's rendering of one of Tschaikowsky's most beloved works. The lovely melody of the romantic Russian song, the perfection and individuality of Mr. Kreisler's genius, with the happy accompaniment of the quartet of strings make a musical "vision of delight" for each and all. The beautiful voice of Hippolitu Lazaro is strikingly evident in his first records of two favorite opera arias from "Africana" and "Favorita." The success of this promising young tenor in Europe and South America portends a hearing in the United States; so get ready now for his coming with these advance records. The way the Victrola brings to the public the better music of the world is shown in Marcel Journet's inspiring religious solo, in Latin, of "Holy Lord Jesus," from Faure's fine Requiem, Op. 48. Few finer examples of the beloved Victor sacred records can be found than the famous basso's rich yet clear vocalization of this majestic number.

ORPHEUM.

The Orpheum announces for next week a great novel bill which includes seven new acts and only one holdover. Eddie Leonard, who is as popular in vaudeville as he was in negro minstrelsy, will present an imposing production called "The Minstrel's Return," which is a little story of the South in a musical setting. He will be assisted by Anthony Howard, Freddy Mayo and an excellent company. Homer B. Mason and Marguerite Keeler, who divide the headline honors, have given to vaudeville a series of delightful playlets. Mr. Mason is undoubtedly one of the foremost comedians on the American stage, while Miss Keeler is a revelation of grace, daintiness, talent and charming femininity. Their offering will consist of Porter Emerson Browne's one-act play, "Married," which they act in a delightful manner.

Mabie Russell (in private life Mrs. Eddie Leonard) is for this season professionally associated with Marty Ward of musical comedy fame, and the two are presenting a clever and entertaining act which is entitled "Call It What You Like." Mlle. Vera Sabina and her Company will present a beautiful terpsichorean interlude entitled "Fantasies of the Dance," which enables her to display her wonderful skill as a toe dancer and to wear some very beautiful costumes of her own designing. Riggs and Ryan will present Junie McCree's comedy skit, "Disturbing the Peace," and Ivan Bankoff and Lola Girlie with Madeleine Harrison and their Corps de Ballet will also be included in the attractions. Lulu McConnell and Grant Simpson, who are among the best exponents of comedy, will appear in a bright and breezy farce entitled "At Home." The scene is their own home in Kansas City. Miss McConnell plays the character of herself in private life while Mr. Simpson exhibits his versatility by portraying himself and his brother.

The six Water Lilies is the title of a swimming and diving act contributed by six beautiful and symmetrical girls. Some of them have international reputations as swimmers and they all dive and swim with the abandon of South Sea islanders.

Mrs. Gertrude Lang, formerly Miss Gertrude Max, left for the East, together with her husband, and will remain about two months. After her return to San Francisco she will again become associated with her musical activities which she interrupted at the time of her departure.

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By Elizabeth Westgate.

Oakland, December 4, 1916.

Unheralded, so far as I know, a composer of originality has been working amongst us for several months. And on Sunday afteruoon, at Mr. Dutton's invitation, I was one of an interested audience at the rooms of the Berkeley Piano Club. Winnter Watt is a name we will be glad to remember as the days go by. Its possessor has the great gift of melody, without which skill, cleverness, brilliant writing in any sort, is not inspired nor inspiring. Mr. Watt is of the moderns modern, as one should be glad to say; and it is evident that he has wrought at Bach quite as much as at Debussy aud Strauss and Schoenberg. He speaks in the language of today, and it is easy to prophesy that tomorrow's speech will be his also!

In the unfoldment of his program Mr. Watt was fortunate in having the assistance of those delightful artists, Mrs. Lucia Dunham, soprano, and Lawrence Strauss, tenor. Mr. Watt himself played the piano accompaniments to his songs, and two solos. If I had larger space at my disposal I should be glad to take up the songs one by one. But of Mrs. Dunham's admirable interpretation of "The Mother's Song" in particular, special word must be said. It is a cruel song, with a thrilling voice part, and an accompaniment of real power. It is a daring poem for a composer to set to music, and Mr. Watt has made a great song of it, dramatic to the last degree and vivid beyond the capacity of anything save music to express. The poem by itself would be moving; with the aid of the melody and the intense harmonic writing it is scarcely too much to say that it stands with the famous songs of the century. "Ocean Tramp," to a poem by Lawrence Hope, is another truly notable song, and one which will appeal to accomplished vocalists as it did most poignantly to Mrs. Dunham.

Of the songs which Mr. Strauss so very artistically presented, "A Lover and His Lass" was one of the most delightful, without doubt, even though one must not forget that a voice and method such as Mr. Strauss possesses must enhance the beauty of anything he essays. "The Surf Song" is fine and unusual, the waves and their onrushing being depicted in an original way in the accompaniment—incredible as that may seem in these days when everybody is writing program music.

Of the two piano solos, I liked the "Pilgrimage" very much. It was a pleasant journey which our pilgrim took, with joy often for his companion, and fair weather and agreeable events for most of the way. The "Pastorale" is not quite so alluring, but is an attractive composition, all the same. The opinion is forced on the listener that Mr. Watt is more inspired by the poems he selects than by any other one thing. They apparently take possession of him, and lead him up the heights he travels. While there is no evidence of midnight oil spent in their facture, let it not be supposed that such works come by inspiration alone. And it is certain that before many years fame will have been secured by this gifted young man. He has, of course, an adequate technic as a pianist, and with so much he is well equipped for greater achievement.

I give the entire program, for it was all worth while: Eutopia (Francis Turner Palgrave), Ocean Tramp (Lawrence Hope), Dinna Ask Me (Mrs. Mulloch), With the Tide (O'Brien), Mrs. Dunham; Blue are Her Eyes (Mary McMillan), A Lover and His Lass (Harriet Morgan), Surf Song (Lawrence Hope), The Stairway (Richard Watson Gilder), Mr. Strauss; Two Tone Sketches—(a) The Pilgrimage, (b) Pastorale, Mr. Watt; Longing (Arthur Grey Butler), Chinese Barcarole (Pai Ta-shun), The Mother's Song, Wood Song (Eugene Lee Hamilton), Green Branches (Fiona MacLeod), Mrs. Dunham.

* * *

Miss Edna Cadwallader, a violinist who, though occupied in another profession, still finds much time and inclination to devote to music, gave a recital at her home studio last Saturday evening, with the assistance of Miss Gladys Lotter, pianist. The affair was under the patronage of several women in the musical society of Berkeley, and was attended by a goodly audience. Miss Cadwallader, long since, established herself as a player of high ideals; so that her hearers were not unprepared for the excellent program, given with skill and taste. Miss Lotter is talented and plays with much intelligence, so that the three works played were most enjoyable. This was the classic program: Mozart—Sonata in B flat major; Grieg—Sonata in C minor; Beethoven—Sonata in A, Opus 30, No. 1.

* * *

The recital by Clarence Eddy at the Oakland First Presbyterian Church on Thursday evening was more largely attended than previous concerts, and the program was much enjoyed. It was as follows: Toccata in F major (Bach), Meditation Serieuse (Bartlett), Mr. Eddy; Ah, Moon of My Delight (Lehmann), Tenor solo, R. B. Cook; Sonata in D minor (Guilmant), Prelude in C sharp minor (Rachmaninoff), Mr. Eddy; Symphonic Poem, "Ultava" (Smetana), Harp solo, Miss Zhay Clark; Che Gelida Manina (Puccini), Mr. Cook; Schiller March (Meyerbeer), Mr. Eddy.

It is a matter for thought, that so fine a program, by a famous organist, assisted by so delightful a singer as Mr. Cook proved to be, and with a harp-player of skill also given of her best, which is, indeed, very good—did not attract a church full of music-loving persons. There were empty seats, many of them, and there should not have been. There will be one more recital in this series; on which occasion, Mrs. Eddy, the possessor of a contralto voice of much beauty, will sing, and Sir Henry Heyman and Madame Clothilde Garnier will play violin. I bespeak for this final affair an audience which will crowd the large edifice. Mr. Eddy goes East immediately after the holidays, to play on a tour of several months, but we should hope that he will return, to remain permanently. Californians should be able to offer sufficient inducement.

(Editorial Note—Miss Westgate's able review of Percy Grainger's pianistic art as revealed at the Oakland Auditorium Theatre on Wednesday evening, December 6, under the auspices of the Oakland Teachers' Association, will appear in next week's issue.)

Shortly after the first of the year Jack Edward Hillman will give a concert. He is taking particular pains in the compilation of his program which will contain groups of English, German and French. Those who know of Mr. Hillman's artistry will look forward to this event with more than ordinary pleasurable anticipation.

* * *

Miss Beth Smith-Ziegler, pianist, and a pupil of Tina Lerner's, recently appeared in a concert at the Philomathean Club House, Stockon, and scored a brilliant success. The Daily Independent of Stockton said of this artist: All the music lovers in the city gathered last night to hear Bess Smith Ziegler's brilliant rendition of a most difficult and varied piano program given at the Philomathean Club. Her playing showed a wonderful power and strength, as well as an exquisite lightness and fineness. It was observed by many in the audieuce who had also heard Tina Lerner play last winter that Mrs. Ziegler's work last night was as scintillant as Lerner's and in many ways recalled the playing of the great Russian pianist. Mrs. Ziegler has been studying with Lerner for the last year and quite naturally the pupil reflects the influence of the teacher, withal retaining that fine individuality which is the true mark of the artist. Last night's concert places Mrs. Ziegler as a young pianist with a brilliant future. Of all the beautiful things on her program perhaps the two most exquisite given were the Chopin and the Liszt numbers.

CORT THEATRE.

'Fair and Warmer," Avery Hopwood's gale of laughter, which has been attracting huge audiences to the Cort Theatre during the past two weeks, starts upon its third week of hilarity on Sunday evening, December 17th. Seldom if ever in the history of San Francisco theatricals has a farce met with such a hearty reception as has this latest output of the Selwyn fun factory. In the perfect cast supplied by Selwyn and Company are Lotus Robb, Henry Stockbridge, Betty Ross Clarke, Raymond Walburn, Arthur Larson, Betty Elye, Ezra Walck and Joseph A. Bingham.

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DURTH "POP" SYMPHONY CONCERT

fred Hertz Reveals Himself as a Distinctly Inspirational Orchestral Leader, Bringing the Program to a Splendid Climax With Rienzi Overture.

By ALFRED METZGER

The oftener we note the splendid attendance at the special series of popular ncerts given at the Cort Theatre by the n Francisco Symphony Orchestra, the ore do we become convinced that our miration for Alfred Hertz' executive ility as a conductor is being shared by e musical public. The fourth concert the series, which took place last Sunay afternoon, although following immeately after two record-breaking houses ring the previous week, again drew an usually large house. The Musical Asciation of San Francisco has no reason complain of the appreciation of the ople of this city for the extraordinary sical treats afforded them. Although compositions selected for these popu concerts are of a rather lighter charter than those on the regular programs the orchestra, they always remain on e level of representative orchestral mu. Last Sunday the program began with pzart's Overture to the Marriage of Firo, sud this exquisite work was given interpretation which brought out every nce of charm and delicacy which this er beautiful work contains. Mr. Hertz so apt in his attainments of the nicer aracteristics of a composition that he akes the meaning plain to everyone, ether they have heard these works re or not. The Dream Music from Humrdinck's appealing Hänsel and Gretel came, under the expressive baton of . Hertz, a veritable lullaby excellently apted to elevate your mind into the ppy realms of care-free Dreamland.

When we listen to the joyous, lilting d exhilarating British Folk Music setgs of Percy Grainger, so eloquently inpreted by the San Francisco Symphony chestra, we can not help woodering at a mind so fertile in melodic and conpuntal conception can permit itself to ssipate so unpleasantly as is the case the Nutshell suite. These folk tunes e so cleverly arranged for orchestra, d their simplicity is so ingeniously inwoven with contrapuntal effects, which times assume an irresistible humoris atmosphere, that it is a puzzle that a mposer who understands so well how be musical should permit himself to ft into a veritable musical "jag" as he es in his Nutshell suite.

In his reading of the Carmen suite Mr. rtz adopted a somewhat slower tempo an that to which we are accustomed, t we must say we liked his idea better an the other. It gave some of the setions a certain dignity which is lack; when the tempo is rushed. Wagner's enzi Overture was given a truly inspir; interpretation. Somehow, we did not re particularly much for this work as used to hear it played. It seemed to rather un-Wagnerian; but Mr. Hertz ts life into the work. He permits the rious groups of instruments to stand snd show us the Wagner that later ote the Ring of the Niebelungs. He thermore attains a climax that literly lifts you from your feet, and this ousing of your enthusiasm with the renion of the Rienzi Overture is someng that we had not thought possible up now. We thoroughly enjoyed every ment of the program, and are exceedly grateful to Mr. Hertz for giving us s splendid opportunity.

DIAGHILEFF BALLET RUSSE.

At last we are to see the Diaghiloff llet Russe in all its splendor and glo. For the past six years we have been reading in the European papers about Serge de Diaghileff's wonderful organization, and now, thanks to the enterprise of Manager Will. L. Greenbaum and to the directors of the Metropolitan Opera House of New York, we are to witness some of their performances, but, unfortunately, not many, for the season in San Francisco is limited to five nights and one matinee, commencing Tuesday night, January 2d at the Valencia Theatre. The entire organization, including Nijinsky, Bolm, Gavrilow, Lapokowa, Revalles, Frohman, Spezizewa, and forty others; its magnificent symphony orchestra of sixty, under M. Pierre Monteux and two assistants; its eight carloads of scenery and costumes by Leon Bakst, I. Anisfeld and Robert Edmond Jones will arrive here, and after two days spent in preparation of the stage, etc., will be ready for performances that promise to be a revelation to our theatregoers on Tuesday night.

Each night four complete ballets will be given. Monday night's offerings will include Les Sylphides, with music by Chopin; Scheherazade, music by Rimsky-Korsakow; Prince Igor, music by Borodine, and Till Eulenspiegel's Merry Pranks, music by Richard Strauss. On Wednesday night, Cleopatra, score by Arensky and Glazounow; L'Apres midi d'une Faune, by Debussy; Sadkho, a romantic undersea ballet, with music by Rimsky-Korsakow, and Schumann's Carneval will be given. Thursday night, Till Eulenspiegel, Scheherazade, The Spectre of the Rose, and the tragic pantomime ballet, Thamar, music by Balakirew, will be given, and equally interestiog programs are promised for the balance of the week. Tickets may now be secured at Sherman, Clay & Co.'s, corner Sutter and Kearny streets, San Francisco, and the prices range from $5.00 down to $1.00, exactly the same as in New York.

BALLET RUSSE IN OAKLAND.

Manager Greenbaum announces that the complete Ballet Russe will appear in the Auditorium Opera House, Oakland, on Tuesday and Wednesday nights, January 9th and 10th, repeating the programs of the two opening nights in San Francisco. The Oakland performances will be given with every single detail, for Mr. Greenbaum has insisted on this in his contract. Tickets for these performances may be ordered by mail now, and the box office will open on Wednesday January 3d, at Sherman, Clay & Co.'s in Oakland.

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BALLET RUSSE ORCHESTRA.

The orchestra of the Diaghileff Ballet Russe, is no small part of the show. The music used in the ballets calls for an orchestra of artists, and the directors of the Metropolitan Opera House have certainly supplied it. The instrumentation is as follows: Eight first violins, two flutes, one piccolo, three clarinets, one E flat clarinet, two bassoons, one contra bassoon, two oboes, one English horn, three trumpets, three trombones four horns, one tuba, one tympani, two drums, one harp and one celeste. Among the players of special note are two violin soloists, F. Fradksi and L. Wolff, both of whom are first prize men from eminent European conservatories. The solo violoncellist is Paul Morgan, and the first men oo the wood-winds are: P. Caso, flute, P. Gerhardt, oboe; B. Kohoon, bassoon, and D. Bonade, clarinet. Mr. Seydel, the harpist, is a musician of international fame.

The conductor is M. Pierre Monteux, of the Concerts Symphonique Monteux, of Paris. On account of the war, Mr. Monteux was compelled to abandon his regular concerts there in order to join his regiment with which he has been actually serving in the trenches for the past two years. He was recently granted a four months' leave of absence, and in the middle of February must return for active service again. Dr. Anselm Goetzl, of Prague, is the second conductor and will direct all the performances of Till Eulenspiegel, as he is a specialist in the works of Richard Strauss.

In addition to its work with the Ballet, the orcheatra will play some exquisite numbers between the acts. This is the largest orchestra that has ever appeared here with a touring organization outside of those with the Metropolitan and Chicago Opera Companies.

At the Installation of officers of California Chapter, O. E. S., a fine program was given in which Cecil Teague, late of New York and London, who was a pupil of Lemare himself in "London Town," was a distinctive feature, and in addition to accompanying Miss Stuart in her number gave an organ solo, displaying the beautiful new instrument lately installed in Commandery Hall of Masonic Temple to splendid advantage and winning the plaudits of all who had the privilege of hearing him. Miss Stuart was in wonderfully fine voice and gave the Aria, Sweet Bird, by Händel, a truly beautiful and satisfying rendition. In the big cadenza Mr. Teague took the flute stop of the instrument with lovely effect and the number received a rousing encore as it deserved. Mrs. Poyner (Alice Guthrie)played her violin solos with her usual skill and fine expression and Mr. Larsen's baritone solos were received with evident pleasure by the audience. The beautiful Chapel was crowded to the doors and it was universally conceded to be one of the most successful programs ever offered at an Installation. The following numbers were given: Trio, Praise Ye (Verdi), Miss Ruby Stuart, Ernest Woodward and Victor Larsen; Lullaby from Jocelyn (Godard), Miss Stuart, with violin obligato by Mrs. Poyner; Friend o'Mine (Leatherby), Mr. Larsen; Andantino (Lemare), Mrs. Poyner; Duet — Garden of Your Heart (Lorel), Miss Stuart and Mr. Larsen; Aria—Sweet Bird (Händel), Miss Stuart, with Mr. Teague at the organ; Bedouin Love Song (Hawley), Mr. Larsen; Organ Solo—Evensong (Johnson), Mr. Teague; Solo for Violin—The Swan (Saint-Saens), Mrs. Poyner; I Hear You Calling Me (by request), Miss Stuart; Trio—Angels Pure (Gounod), Miss Stuart, Mr. Woodward and Mr. Larsen. Mrs. H. C. McCurrie was organist for the lodge work and all numbers but those of Miss Stuart who was accompanied by Mr. Teague.

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SIXTEENTH YEAR.

HOLIDAY GREETINGS.

This being the time of the year when felicitations are in order, we wish to extend to all our friends and readers the very best wishes for a Merry Christmas, and sincerely hope that the season will prove a happy and carefree one.

NEW YORK BREVITIES.

By a Musical Review Staff Correspondent

Among the many foreign artists who have established their residence here during the last two and a half years of European war, Jacques Coini occupies an exceptional place on the honor list. A producer and stage manager of rare accomplishments and an excellent linguist, his presence here has been a blessing to the operatic students who, having learned their roles musically, were still not unprepared for their actual appearances on account of lack of knowledge of stage routine. Not only students alone, however, have grasped the opportunity to study with this great opera director, but even experienced and well-known singers of the Metropolitan and Chicago Opera Companies can be counted among his pupils. Mr. Coini was first introduced into New York by Oscar Hammerstein when he was brought over to stage, at the Manhattan Opera House, America's premieres of Louise, Pelleas and Melisande, Thais, Jongleur, Griselidis, Strauss' "Electra" and others. The stage and light effects and the artistic atmosphere created by Mr. Coini in the performances of those works have won him instant recognition from the press and public. The principals, chorus, ballet and supernumeraries were trained by him with the idea of creating one artistic whole, and in the performances of the most antiquated operas even, there was reason and logic to every motion and grouping of the various performers. Nothing escapes Mr. Coini's eye, and when it was necessary, each of the sometimes two hundred performers on the stage, received individual instruction. A similar work was done by Mr. Coini when he was engaged by Otto Rohn as artistic director of the Century Opera House. Mr. Coini has also produced a number of lighter musical shows and has to his credit a stupendous dramatic production of Romeo and Juliet during the recent Shakespearean celebration. At present Mr. Coini is devoting most of his time to the teaching of stage deportment, acting, etc., for the operatic and dramatic stage.

* * *

At the Metropolitan.—Claudia Muzio made her second appearance at the Metropolitan in Manon Lescaut. While she sustained the good opinion of her promising talents, the opera was less suited to her than Tosca, in which she made her debut. Beethoven's Fidelio was produced here last week for the first time since it was, several year ago, given a memorable performance under Alfred Hertz. Melanie Kurt, in the role of Leonore, did her best singing this season. In the role of Rocco, the Jailer, Earl Braun proved again that he is an artist of the first rank. Otto Goritz in the role of Don Pizarro gave a performance one is accustomed to expect from him. It was sincere and forceful. The music was played by the orchestra too soft at times and too loud at others, but it was spirited, and the Leonore No. 3 Overture was played better; the first and second scene of the second act was enthusiastically applauded.

* * *

Fritz Kreisler drew two unusual overflowing audiences to Carnegie Hall when he gave his third recital last Sunday, December 10th. His fourth, announced for December 31st, will be crowded, too, it is quite safe to predict. He is the most popular violinist here and those who hear him once get the Kreisler habit and come again. Mischa Elman's recital on Saturday was also sold out. Both these violinists' playing is too well known to need any comments.

* * *

Godowsky gave his first piano recital here this week to a "good-sized" audience at the Aeolian Hall.

* * *

The Boston Symphony Orchestra announced the first concert outside its regular subscription series here in twenty-three years to take place at the Metropolitan Opera House on Tuesday evening, January 16th. The soloists will be Kreisler and Paderewski, who will each play a concerto with orchestral accompaniment and two groups of solo pieces and three numbers by the orchestra under Muck. The concert will be for the benefit of the Vacation Association.

* * *

At least a thousand persons were unable to gain admission to the New Amsterdam Theatre for the last appearance in New York of Sir Rabindranath Tagore. He left for San Francisco from which port he will sail for India on January 17th. He will stop en route to deliver lectures and give recitals of his poems.

W. J. McCoy, the well known pedagogue, composer and theoretician, has returned from an extended business trip to New York, Boston, and Chicago, where he was in connection with his music in the public schools and also his splendid book on Cumulative Harmony, which is enjoying an unexpectedly brilliant success.

SHAVITCH-DeGRASSI-BEM TRIO CONCERT

Third of Three Chamber Music Concerts Cloces Successful Season of Three Prominent Artists—Mrs. Arthur Fickenscher, Soloist.

The third of a series of three chamber music concerts was given by the Shavitch-DeGrassi-Bem Trio in the Italian Room of the St. Francis Hotel on Tuesday evening, December 12th. The room was well filled with people who have become deeply interested in this organization and who by their regular attendance have proved their enjoyment of these events. The applause was hearty and frequent and the program was devoted to the modern school of composition. The opening number was a piano quartet by Richard Strauss, which gave the three musicians an excellent opportunity to display their musicianship, but which can not be regarded as to the works of the "futurists," the simpler becomes the work of Strauss. There may be a time when even more extravagant writers than those of today will make the present futurists appear very simple. We hope we will not be able to discover this fact personally.

The program ended with the Ravel Trio, and we tried very hard to change our attitude toward this work, just to prove that we want to be just and fair. But we still maintain that such music is not likely to appeal to our sense of beauty. It is a disjointed, haphazard collection of fleeting musical impressions, lacking form and symmetry and following each other in the most unlikely succession. It seems hardly worth while to devote the time, study and labor to this work necessary to play it as well as the Shavitch-DeGrassi-Bem Trio played it on this occasion. It is really wonderful to be able to play it at all, and we gladly give Messrs. Shavitch, De Grassi and Bem credit for unusual fortitude, perseverance and energy. Their artistic faculties had scant opportunity to present themselves during the performance of a work that seems to be lacking in the essential qualities requiring artistry.

Owing to the illness of Mme. King Clark-Upham, Mrs. Arthur Fickenscher sang a group of songs with that intelligence and that enthusiasm as to graphic emphasis which has made her so many friends. A. M.

GRAINGER RECEPTION BY CHAMBER SOCIETY.

Percy Grainger, the famous Australian composer-pianist, was the guest of honor at a rehearsal of the Chamber Music Society of San Francisco at its studio in the Kohler & Chase Building on Friday afternoon, December 15th. Mr. Grainger expressed himself very enthusiastically about the work of the organization, using such expressions as "wonderful" and "excellent" in his comments upon the playing. Mr. Grainger considers the Chamber Music Society one of the finest organizations of ensemble playing he has ever heard. During the afternoon the organization played two works by Grainger, namely, Molly on the Shore, and Irish Tune one of the best compositions issued from the fertile pen of this giant of latter day masters. The more we listen of County Derry. The latter was specially arranged by Louis Persinger and Mr. Grainger, in the presence of the writer, said that the arrangement was decidedly ingenious and "wonderfully well done." The Mendelssohn Quartet and the Variations for Flute and Strings by Mrs. Beach, which were played at the concert last Tuesday evening, were the other works performed. A review of the concert will appear next week.

YOUNG PEOPLE'S CHRISTMAS CONCERT.

The first special event of the season is announced by the Musical Association of San Francisco for Thursday afternoon, December 28, at the Cort Theatre, when a Young People's Christmas Concert will be given by the entire San Francisco Symphony Orchestra, under the direction of Alfred Hertz. Conductor Hertz has arranged a charming program for the affair, which is calculated to appeal to young music lovers; but, although the numbers will be light in character, the concert will be just as enjoyable to grown-ups. Mr. Hertz has particularly aimed to bring to his program something of the joyous Yuletide spirit. Following are the delightful offerings for the event:

Overture, Fra Diavolo	Auber
Largo and Finale, G major Symphony	Haydn
Dream Pantomime, Hansel and Gretel	Humperdinck
Turkish March	Beethoven
Marionettes	Glazounow
Invitation to the Dance	Weber-Weingartner
Nutcracker Suite	Tschaikowsky
Valse Lente and Pizzicati	Delibes
Molly on the Shore	Grainge

Tickets for this special Young People's Christmas Concert will range from hut 25 cents to $1.00, and may be had now at Sherman, Clay & Co.'s.

PERCY GRAINGER IN A NUTSHELL

The Wagner program of the fifth pair of regular symphonies, the Friday concert of which was given on December 22, will not be repeated until Sunday, December 31, instead of December 24. These numbers will then be given under the masterly conductorship of Alfred Hertz: Prelude to Lohengrin; Bacchanale, Tannhäuser; Good Friday Spell, Parsifal; Ride of the Valkyries, Die Walküre; Prelude and Isolde's Love Death, from Tristan und Isolde; Introduction to third act, Die Meistersinger von Nürnberg; Prelude to Die Meistersinger von Nürnberg.

Henry L. Perry will be one of the soloists at the presentation of Händel's Messiah, to be given at the Oakland Municipal Auditorium on New Year's Eve by the Alameda County Chorus, under the direction of Alexander Stewart.

Henry Grobe, the well known and successful sheet music merchant, was recently married, and his numerous friends have not as yet succeeded in overcoming the surprise occasioned by this news. Mrs. Grobe was formerly Miss Adelaide Brandenburg, formerly of Pasadena, and an exceptionally skillful young pianist. The newly married couple have the best wishes of a host of acquaintances who trust that they will enjoy continued happiness and contentment.

JOHANNA KRISTOFFY TO SING CHRISTMAS EVE.

Mme. Johanna Kristoffy, the distinguished soprano soloist and operatic prima donna, has been selected as the star attraction for the annual Christmas Eve celebration, which will take place in the Civic Center on Sunday evening, December 24th. Mme. Kristoffy will sing the Inflammatus, from Rossini's celebrated oratorio, Stabat Mater, and her splendid, flexible and ringing soprano voice will have ample opportunity to assert itself before the thousands of people who annually assemble on this historic occasion.

THIRD HUGHES-WISMER RECITAL.

The last concert of the Hughes-Wismer series was given on the evening of December 14th at Sorosis Hall before a good audience and one appreciative of the artistic work presented. The entire program was one of unusual excellence and each artist in turn received his full mead of applause and demonstrations of pleasure from the audience, and it was notable that for the season of the year, when musical affairs usually take a second place in view of the approaching holidays, it was an unusually full house as well as unusually demonstrative.

Mr. Wismer was in his usual fine form, which is in itself sufficient praise, as he is one of the most thorough and conscientious artists we have in our aggregation of fine musicians, and in the Duet in E minor (Spohr), which he played with Herman Martonne, the effect was as of one instrument, so perfect was the unison of tone and effect. Mrs. Robert Nicholls was the vocal soloist for the evening and gave a group of four songs which won her instant acclaim for her fine artistry and which seemed to present the artist herself as the very spirit of the melody which she interpreted with such freedom and ease of vocalism. Her numbers were all greatly enjoyed, but it was when she announced that she would substitute for the last number of her group Annunciation, by Abbie Gerrish-Jones, that she was greeted with a burst of applause that showed both appreciation for the artist herself and the growing popularity of the composer whom we are happy to call "Our Own."

The wisdom of her choice of this number was shown in the rendering, as the song was well fitted to display the singer's lovely high register and the technical possibilities of her voice, as well as the tender sweetness of her middle voice. Here is a singer with a career crying out to her fur fulfillment and everything needful to meet it with—voice, personality, poise, appearance; nothing is lacking, and it seems to be hers just for the taking. If Margaret Wismer Nicholls does not adopt the opportunity for her own and become all that she is so well fitted to become in a professional life, the public will suffer a distinct loss, as there are few so well equipped at the start as she.

A word must be said in closing for the pianiste, Mrs. Robert Hughes, who so ably and satisfactorily supported the other artists in their solo numbers, and the splendid work shown in her number with Mr. Wismer.

These concerts have met with such success that it is hoped by all who have attended the series that the combination will continue together and give future concerts which will be as enjoyable and as educational as well as these Sonata concerts have been. The program in full is here given: Sonata in E major (Gaetano Pugnani), violin and piano, Suite in A minor (Chr. Sinding), violin and piano, Mrs. Hughes and Hother Wismer; Duet in E minor, Op. 13 (L. Spohr), violin and viola, Messrs. Martonne and Wismer; Songs—Separation (Mrs. H. H. A. Beach), Lullaby (Brahms), Lilacs (Rachmaninoff), Annunciation (Abbie Gerrish-Jones), Mrs. Nicholls; Sonata in G major, Op. 78 (J. Brahms), piano and violin.

ELSA RUEGGER WITH DOUILLET MUSICAL CLUB.

The spacious parlors of the Douillet conservatory as usual were filled to overflowing with students and friends at the twenty-ninth meeting of the Douillet Musical Club on Sunday afternoon, December 10th, to hear a very interesting program. On this occasion Elsa Ruegger and Mrs. William Henry Banks performed a beautiful sonata by Böllmann. Mrs. Banks is well known to music lovers for her excellent musical taste and finished technic. Elsa Ruegger in her solo numbers, Nocturne by Chopin and Dance of Elves by Popper, exhibited the poetic qualities for which she is noted, and at the end of the program was presented with a silver vase from the members of the Douillet Musical Club in appreciation of her artistry.

The other numbers of the program were: Piano solo—Scherzo, C sharp minor, and Valse, A flat, by Chopin, played by Miss Alice Mayer, a very young and an extraordinaryily talented pupil of Pierre Douillet. Her technic, memory, and mature conception of the performance are seldom found in so young a player. A great future is in store for her.

Mrs. H. A. Tenyson, a pupil of Mrs. Nitalia Douillet, delighted the audience with her beautiful flute-like high soprano voice, and demonstrated the pure "bel canto" method in her selections—Chanson provencale by Del' Aqua, Down in the Forest by Ronald and Fairy Pipers by Brewer. Miss Marjory Fisher read a very interesting and appropriate lecture for the occasion on the History of the Violoncello. The whole concert was highly artistic and entertaining.

MR. AND MRS. SCHNEIDER GIVE CONCERT.

Mr. and Mrs. Edward F. Schneider, the former head of the music department of Mills College, and an exceptionaly fine pianist, the latter a soprano of the highest attainments, also formerly associated with Mills College, gave a concert at that famous instution recently. Mr. Schneider is so intimately known as a composer that sometimes the fact is lost sight of that he is also a pianist of rare achievements. The following excellent program was rendered in that musicianly and intellectually superior manner for which both Mr. and Mrs. Schneider are known: Wie bist du, meine Königin? (My Queen), Auf dem Kirchofe (In the Churchyard), Der Schmied (The Blacksmith), Vergebliches Ständchen (The Vain Suit), (J. Brahms), Weil ich wie einstmals allein (While Once Atone), In Mitten des Balles (During the Dance), (Tschaikowsky); Arabesque No. 1, Jardin sous la Pluie (Garden in the Rain), The Little Shepherd, Prelude, A minor (Debussy); Ragna, Two Brown Eyes, Autumn Storms (Sung in Danish), (E. Grieg), Serenade (Strauss), The Deep Sea Pearl, The Eagle (E. F. Schneider), Intermezzo No. 2, Op. 117, Rhapsodie No. 2, Op. 79 (J. Brahms).

CHRISTMAS MUSIC IN OAKLAND.

Following a custom which it has observed for several years past, the choir of Plymouth Church, Oakland, Alexander Stewart, director, will confine the larger part of its Christmas musical program to traditional Christmas music of the twelfth, thirteenth and fourteenth centuries. The quaint beauty of some of this old music appeals very strongly to the public of today, and in reviving this old music a valuable service is rendered to the advancement of church music in the community.

Among the numbers which will be given by the choir at its Christmas Vesper service on Sunday afternoon, December 24th, at 4:30 o'clock, will be the following: Break Forth, O Heavenly, Beauteous Light, from Bach's Christmas Oratorio; an old Hayti Christmas carol, Jesus, Thou Babe Divine; a fourteenth century Christmas song, From Heaven High, with violin and cello obligato; Nöel of the Bressan Waits, an old French Christmas song for soprano solo; Now a Rose E'er Blooming, by Michael Praetorius; A Virgin's Lullaby, old French, by Gaevert (the last two with string quartet accompaniment); the old English choral, God Rest You, Merry Gentlemen.

S. Homer Henley, a former prominent basso of San Francisco, who has resided of late years in Sacramento where he has been very successful in professional work, will assist the regular choir soloists at this service. Herbert Mee, tenor, will also sing, and the other solo parts will be in the hands of Mrs. Katherine Gail Morrish, soprano, and Mrs. Edna Fischer Hall, contralto, with William Carruth at the organ.

A BREEZY LITTLE ENCORE SONG.

Thomas Vincent Cator, the successful pianist and composer, has again written a delightful composition which will become a favorite with singers and public. This time it is just a bit of an encore song, which, because of its daintiness and breezy character, ought to please greatly. Mr. Cator succeeded splendidly in clothing the bright and joyful thought contained in the words in adequate musical dress, without exaggerating the idea or losing any of its sentiment. Nor did he succumb to the temptation of cheapening the little song by using commonplace musical phraseology. The work is entitled The Spell of L-O-V-E, and besides the poetic sentiment contained in it, it also is quite humorous in its appeal.

In addition to its value as an encore piece, this little attractive song will make a splendid teaching piece, due to the necessity of clear enunciation, and because it is something that pupils delight in, because of the clever thought expressed in the words. The words are by Argyll Campbell, and the song has just been published by the John C. Church Company of New York, London and Cincinnati. It is now for sale at Kohler & Chase and Sherman, Clay & Co.

SIR HENRY HEYMAN HONORS PERCY GRAINGER.

On Saturday, December 9th, one of the most successful and enjoyable luncheons ever given at the Bohemian Club was tendered to Percy Grainger by Sir Henry Heyman. The luncheon was served in the famous Red Room of the Club. Anticipating the Christmas holidays the table was decorated with rare taste and skill. Specially selected branches of holly, the bright red berries intermingled with beautiful green ferns and completely surrounded with a great profusion of choicest orange-colored marigolds, made the table decorations not only a thing of beauty but a work of art. The menu and choice wines were of the Club's best—good cheer and good fellowship which prevailed made the affair not only unique but a never-to-be-forgotten event. Although the affair was quite informal, there were a number of impromptu speeches. The host, Sir Henry Heyman, was in his happiest mood and made the following short address: "Mr. Grainger and good friends—I am always very happy when I find myself surrounded by and in company of good friends, especially if they are as intelligent looking and handsome as you all are. But today I am not only very proud, but supremely happy in that I am privileged to enjoy the distinction of having as my guest of honor one of the great musicians of our time, and I know that you all rejoice with me in having the opportunity of showing him some homage, slight as it may be, within the walls of our Bohemian Club.

"I could tell you much of this young genius, for wherever music is known his name is already well known and his music is appreciated. Yet, like all truly great and gifted men, he is so modest, that were I to sing his praises to you in his presence, I fear he might be tempted to follow the example of the great Brahms and disappear from our midst. We do not wish to lose him, therefore I shall be quite brief in my remarks. I thank you, Mr. Grainger, for honoring us all, but me especially with your delightful presence. It is a great joy to have you with us—I sincerely hope that you are as happy to be with us as we are happy to have you here. May your visit in San Francisco be so pleasant and successful that you will want to come again, soon and often. You may always be sure of a very hearty welcome. And now, good friends, I beg of you all to rise, lift your glasses and with me drink to the continued good health, happiness and welfare of our charming and genial young friend who has already made for himself so great a place among the great musicians of the world. Gentlemen, here's to Percy Grainger!"

Percy Grainger, who had already completely won th hearts of all present by his charming, unassuming ye dignified manner, replied briefly, thanking his host an assuring him of his grateful appreciation of the hono conferred upon him. Mr. Grainger also paid Alfre Hertz a glowing tribute, and then, walking over t the piano, sat down and played in the most wonde ful manner some of his own compositions. It was a done so graciously that all were simply wild wit delight. After this Sir Henry presented Percy Grai ger, as a souvenir of the occasion, with a most artisti and clever cartoon in colors, painted by Pedro J. Lemo and to which all present signed their names. Heor L. Perry, who was in glorious voice, rendered som choice selections, accompanied by Uda Waldrop mo artistically. Alfred Hertz made a great hit with an e ceedingly clever and witty speech. Good stories wer told and reminiscences exchanged—a long telegra coming from the famous violin virtuoso and compose Tivadar Nachez, who is spending the winter in Sant Barbara, was read. Mr. Nachez is a dear mutual frien of both Sir Henry and Percy Grainger. The finale wa a most brilliant speech by William Sproule, Preside of the San Francisco Symphony Orchestra Associatio and also President of the Southern Pacific Railroad Con pany. Mr. Sproule is an unusually gifted orator, an while his remarks were quite impromptu, they wer none the less wonderfully beautiful. Sir Henry is in mate in friendship with all of the visiting celebrities a he takes pride and pleasure in entertaining them. H generous and gracious hospitality have become almo proverbial. The luncheon to Mr. Grainger was mo elegant and of unusual high quality in its simplicit The following were present, besides the host and Perc Grainger, guest of honor: Alfred Hertz, Wm. Sproul Judge M. C. Sloss, Charles K. Field, Frank P. Deerin Vanderlynn Stow, Louis Persinger, Horace Britt, E. I Benjamin, E. F. Schneider, George Sterling, Stanisl Bem, Georg Krüger, Ross Ambler Curran, John Har dan Pratt, Clarence Eddy, Ashley Pettis, Uda Waldro Henry L. Perry, Frank Carroll Giffen, J. B. Levison Pedro J. Lemos, Charles Rollo Peters, Albert Elkus a Charles G. Yale.

ORPHEUM.

The Orpheum will present a great new holiday b next Sunday matinee. Nellie V. Nichols, whose spe alty is the delineation of character bits, both in so and story, will introduce an entirely new act. She one of those versatile artists who at once lose the identity and she excels in every line of dialect wo that Europe and America furnishes. From between t covers of the Saturday Evening Post have come inn merable short stories admirably suited to stage requir ments. Among them was a character study call "Mutterzolh and Son," which will be presented by Pl White and Company under the title of "Lots and Lo of It." D. D. Aaronson and W. D. Colby put it in dramatic form and the result of their efforts has bee entirely satisfactory. Finke's Mules not only accom plish a series of unusual feats, but do them willingl With the exception of Jim Dump, Finke's Mules do n even seem to be obstinate. Jim Dump is not only co trary but absolutely unrideable. He is the clown his species and he provides more laughter than mo

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Mediocrity never is attacked. Indifferent and imperfect creations never arouse jealousies; never are they assailed. The homely though conscientious efforts of the unskilled artisan, the canvas of the painter who lacks in drawing or technique, the melodies of the uninspired composer or the writings of the unimaginative and untutored author, create no antagonisms, breed no envious criticisms, no clamorous denunciations. Instead, it is ever the leader at whom are directed the poisoned arrows of jealousy, the vigorous deprecations of the dissatisfied and the denunciations of the envious.

He whose product is good enough or great enough to attain leadership will lead. He who by his courage and industry has blazed a new trail, will see that trail a highway. He who by his genius and perseverance has created an article which is epoch making in the arts, will see that epoch recorded and will reap the just reward of his efforts.

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halk-face comedians. Mr. Finke has also some cleverly rained dogs and ponies.

Rena Parker, an American girl who, till the war broke ut, was one of the most popular singing comediennes ho appeared in London, Paris and Berlin, is back again n her native country. Miss Parker is exceedingly pret- y with a Parisian chicness and she sings a number of ongs in appropriate costumes in a captivating manner, ssentially her own. Eddie Leonard and Company, in The Minstrel's Return," and Homer B. Mason and Marguerite Keeler, in Porter Emerson Browne's come- ietta, "Married," will be the only holdovers in this reat Christmas bill. A special feature of the coming ill will be Anna Chandler, one of the most successful nging comediennes in vaudeville. Miss Chandler will resent a repertoire of new songs which are her exclu- ve property.

Another headline act of celebrity and popularity is he Volunteers. It is a singing novelty by George Bots- ord, a well known composer, which introduces Billy ripps, Al Raugh, Jerome Daley and Fred Lyon, all of hom are excellent vocalists who understand how to each the public.

SACRAMENTO LETTER.

Florence Macbeth, colorature soprano, made a com- lete conquest of the Saturday Club on November 9th, e occasion being her appearance in song before the ub at the Clunie Theatre. Miss Macbeth is quite young nd rather petite in appearance, and in a dainty gown delicate pink she looked as if she might have stepped t of some olden time miniature. There were those ho avered that she reminded them of Jenny Lind, the Swedish Nightingale," Miss Macbeth's voice having the me bird-like quality, pure, sweet and fresh. Her pro- ram was selected from operatic arias—the Polonaise om Mignon (Thomas) and the Caro Nome from the igoletto, with Old English, French, German and Ameri- n songs. To the end of a trying program the diva's oice remained as fresh, sweet and unspoiled as at the eginning. It is a matter of regret that San Francisco not to have the opportunity of hearing this truly vely voice.

* * *

The 42d Recital of the Saturday Club was an "at ome" program, given on November 18th at the Elks' all. Preparatory to the coming of Percy Grainger on ecember 4th, a sketch of his life and work was read y Mrs. W. E. Briggs and a piano illustration given by iss Constance Mering. The program follows: Sketch -Percy Grainger, Pianist-Composer, Mrs. W. E. Briggs, iano illustration, Miss Constance Mering; Chopin— relude, C minor, Op. 28, No. 20, Schumann-Liszt—Dedi- ation, Miss Jean Barnes; Fr. Veracini—Sonata, D mi- or, Gilbert Reek, Mrs. Edward Pease at the piano; aydn—My Mother Bids Me Bind My Hair, Rubinstein— s blinkt der Thau, Mrs. Charles Farrell, Miss Ruth epper at the piano; Grieg—Nocturne, Op. 54, No. 4, Chopin—Impromptu, Op. 66, Miss Florence Linthicum; Chaminade-Kreisler — Spanish Serenade, Kreisler—Tartini Variations, Rondino on a Theme by Beethoven, Gilbert Reek, Mrs. Edward Pease at the piano; Tschaikowsky—Adieu, forets (Jeanne d'Arc), Miss Lena Frazee, Mrs. Edward Pease at the piano; Moszkowsky—Valses, Op. 8, 1-2, Miss Mary Kendall, Miss Constance Mering.

* * *

Miss Lena Frazee gave a charming Musicale-Tea, with Mrs. Charles H. Farrell as the guest of honor, on Sunday afternoon, November 19th. About forty guests called during the afternoon and musical numbers were given by Mrs. Marrell; Albert Barber, tenor; Mrs. L. E. Beaman, soprano; Gilbert Reek, violinist, with Mrs. Edward Pease and Miss Ruth Pepper as accompanists. This is the first of a series of teas planned by Miss Frazee to be given during the winter months.

* * *

Homer Henley, for many years one of San Francisco's most prominent baritones, like many others seeking new fields of activity after the "big quake," went to Sacramento and established a vocal class there and others in Marysville and Placerville. He has been eminently successful in his work in the Capital, but the old lure calls him and he is planning to return to San Francisco again the first of the New Year. Mr. Henley has been given his choice of two splendid church positions and has been engaged to sing the role of "Elijah" in the Oratorio of that name which will be given by the Alameda County Chorus under the direction of Alexander Stewart in the near future. Thursdays will be spent with his Sacramento class and he will continue as one of the faculty of the University Farm at Davis where he has a chorus which meets for weekly rehearsal and instruction. Mr. Henley will be received with open arms by a host of San Francisco friends who will be more than glad to number him once more as one of them.

* * *

Miss Lena Frazee has been engaged for the coming season to give the "Half-Hour of Song" at the San Diego Exposition on Sunday, December 17th. These recitals are given in the open air at the lovely spot where it has been customary to give the Half-Hour during the Fair. On Sunday night, December 10th, Miss Frazee will sing at the Beverly Hills Hotel, Beverly Hills, Cal., and other engagements are in abeyance, date not yet determined.

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Programme

Overture, "Fra Diavolo," Auber; Largo and Finale, G Major Symphony, Haydn; Dream Pantomime, "Hansel and Gretel," Humperdinck; Turkish March, Beethoven; "Marionettes," Glazounow; "Invitation to the Dance," Weber-Weingartner; "Nutcracker" Suite, Tschaikowsky; Valse Lente and Pizzicati, Delibes; "Molly on the Shore," Grainger.

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By ELIZABETH WESTGATE

(Editorial Note—This review from the pen of the Pacific Coast Musical Review's Trans-bay Correspondent meets all requirements of a critical dissertation of this artist's work, making it superfluous to publish a review from this side of the Bay.)

The Auditorium Theatre was filled to overflowing on last Wednesday evening, when Percy Grainger, the Australian pianist and composer, played his Oakland recital before the Music Section of the Oakland Teachers' Association. The interest was intense, for Mr. Grainger's compositions have been on many pianos for the last six months, and their unique and fascinating character has gained the attention of all musicians. This was the program: Organ Prelude and Fugue in D major (Bach-Busoni), Ondine (Ravel), Romance in F sharp major (Schumann), To Spring (Grieg), In Ola Valley (Grieg), Halling (Grieg), Variations on a Theme by Paganini (Brahms), Mock Morris Dance (Percy Grainger), Irish Tune from County Derry (Percy Grainger), Gay But Wistful (Percy Grainger), The Leprechaun's Dance (Stanford-Grainger), March Jig (Stanford-Grainger). With his Bach, Percy Grainger won us. It was not impeccable, but it was masterly. Such clarity, such building up of great climaxes, such color and form, such delicacy, such noble pedal-point effects, such classic treatment for all the modernization which the Busoni transcription furnishes to the work—all these were not so wonderfully achieved by Busoni himself as I heard him play it not so long ago.

With fingers of steel and of velvet Grainger set out his Bach; and after he had so done, we were ready to concede all pianistic virtues to him. If any could be coldly critical after that, it was not I. The difficult and exquisite Ravel piece revealed Grainger the poet and the painter. And as he sat playing, his head like that of a Greek sculpture, so unaffected in his manner, and without one bit of pose—not even a refractory forelock, one believed that Paderewski in his youth, before ever we in America knew him, must have been like this young Australian in many ways. He is a superlative Grieg exponent, and authoritative in the works of the Norwegian. Not only for beautiful rhythmic utterance did he excel in this composer's works, though these same keen rhythms were in themselves marvels, but in an almost weird insight, which remade the Halling, and brought out undreamed-of meanings even to the oft-played "To Spring." It was Grieg such as we may not hear again, until Grainger returns to us.

After the Grieg group, we heard as an encore piece the much-discussed "Gumsuckers' March," which has but very lately been received in piano version. I had thought that only to see it, while playing it, would make it quite credible, and I had been therefore glad that it had arrived before the concert. Now, that is proved a wrong conclusion; for as its composer delivered it, it had no undue subtleties of writing, and its sense, of course, was clear. It is so straight-forward, and noisy and whole-hearted and jolly, that the splendor of its writing is almost lost sight of. The Brahms Variations are among the works of that master which give him the right to be placed with the other two "B's." Grainger frankly delighted in it, and in that vast fugal finale he rent the heavens with his power.

As an encore he played the A flat Valse, opus 42, of Chopin, and proved exactly one truth—that the Pole is not for him to play. The valse held no introspective beauty, and was of the earth, earthy. Which after all scarcely mattered that evening. The pianist's own compositions gave the most vivid delight of the whole evening, for many reasons, and naturally. No one had heard them played save in studios before, and so unusual are they in some of their technical requirements, that they held some questions for players. It was therefore especially valuable, if nothing else, to hear them as their composer means them—a rarer privilege to Californians than Easterners can possibly understand.

"The Gay but Wistful" and the "Gumsuckers' March" are from the new suite, "In a Nutshell," written for orchestra, but now, as I believe was said a moment ago, available in piano version. And for encore to his own group, he played the well known "Shepherds' Hey." And of all, the haunting melody of the Irish tune from County Derry reached most nearly to the heart of the audience. There were tears, and a silence of many seconds, after the delivery of that. It should have warmed the player's soul. I thought he was moved by its reception; for that kind of homage can never become commonplace to the one who calls it forth.

To the music-section of the Oakland Teachers' Association too much praise could not be given. The aim to set before Oaklanders, at a cost not prohibitive, the most notable musicians who come to the Far West, is in itself worthy of the highest commendation. Julia Culp, the Flonzaley Quartet and others are still to come, and the house is assured for every concert.

That not all the good, and very possibly not the best, work in public school music is done in the schools of our largest cities had full proof on last Thursday evening, when the Commencement exercises of the Alameda High School occurred.

Miss Mary McDermott, whose musical education along all lines has been exceptional, and who would take honored place among piano teachers should she choose that work exclusively, is the supervisor of music for all the Alameda schools. At the High School Miss McDermott conducts a choral class, its members necessarily made up of girls too young to have cultivated voices. And yet, on Thursday evening, that class sang the refrain, in the parts, to Adam's "Noel," revealing a luscious tone-quality, refined phrasing, delightful tonal balance, and ardent and sincere devotional feeling. This in spite of the fact, too, that several of the best singers in the choral class were graduating, and therefore not taking part in the singing. Miss Genevieve Morris, a girl of little more than high school age, sang the solo in the "Noel," displaying a good method, and a voice of velvety quality. Miss Morris has studied for two or three years with Isabelle O'Connor.

The experiment is being tried in Alameda of giving class lessons in piano to the students, and more and more are availing themselves of this great privilege. The formation of touch, the acquiring of correct position—the earlier matters of technic—are being taught, and Miss McDermott is enthusiastic about the possibilities of the lessons. Alameda is fortunate, it must often be repeated, in its music-supervisor.

* * *

Certainly no one can accuse the editor-in-chief of a narrow outlook, when he permits my modest notes to oppose his in the estimate of Percy Grainger. The young Australian impressed me in an utterly different way, and yet I am permitted to express myself without hindrance.

Mr. Grainger's appearance at the Berkeley Musical Association last Tuesday evening was before the largest audience I have seen in Harmon Gymnasium for any occasion.

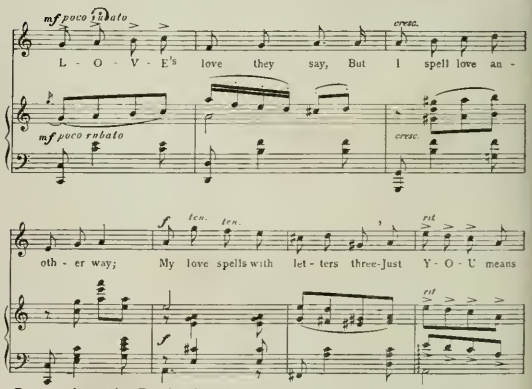
His opening number was the G minor sonata—the favorite one—of Schumann. The great audience found it perfectly satisfying, it seemed. If anyone has ever made that loveliest of Andantinos sing more adorably, or that Scherzo deliver itself more wittily, or that Rondo hold more of all the attributes with which Schumann endowed it, I cannot, for one, remember who it was. Besides, in the opinion of some of us, Grainger is of exactly the right age to play that particular work. He is adequate to it in every way, and joys in it with deep joy.

The Debussy works, representative of the Frenchman in his most delightful phases, were more than satisfying, and full of refinement—a quality which some over-sensitive persons have felt that the Australian lacked in some degree. The speed of the Toccata was enormous, too. I am not enamored of Grainger's Chopin playing; Chopin is emphatically not his metier. The mellifluous Brahms Intermezzo, beloved of school-girls, and one of the many proofs that no composer can be more euphonious than Brahms when Brahms choses so to be, was a delicious bit. But the frightfully hackneyed Second Rhapsody of Liszt, which some of us have vowed never again to teach to any student, no matter how wheedling, became anew a thrilling work, as once in his life it is to every player, usually early in his career. To any pianist who can revivify that piece, and make it emotionally alive as it was in one's early student years, no small thanks are due.

The remainder of the program—all too short—comprised Mr. Grainger's own compositions; all of which, either on the regular programs, or as second pieces have been reviewed in this column already. They were even more interesting on a second and a third hearing. The player was kind about encores. These included his own "Mock Morris," the F sharp major Romance of Schumann, and the "Gay but Wistful," from his suite "In a Nutshell."

KAJETAN ATTL
Harpist of the San Francisco Symphony Orchestra, Who Will Be An Assisting Artist at the Christmas Eve Services of the First Congregational Church, Sunday Evening, December 24

A BREEZY ENCORE SONG



Excerpt from the Fascinating little encore song, THE SPELL OF LOVE by THOMAS VINCENT CATOR, just published by the JOHN C. CHURCH COMPANY. For sale at Kohler & Chase and Sherman, Clay & Co.

The announcements for the rest of the ason for the Music Section of the Oakand School Women's Association and for e Berkeley Musical Association include me of the greatest of the artists now fore the public. Each society is strivg to give its subscribers much more an their "money's worth," and more rticularly to have its part in the eleting of musical taste in the communies. However, it will be impossible to resent anyone of more interest than the ung Australian, who has carried the wns by storm, and has made many perns think music, who had only heard it, a more or less casual way, heretofore.

Lucia Dunham, the distinguished conrt soprano, left for the East to fill a umber of engagements, and will be away r two months. During this time she ill give a series of program containing new repertoire of works which she is ecially competent to interpret.

* * *

Miaa Georgiana Strauss, the distinlished young prima donna and concert ontralto, was in San Francisco visiting me of her friends, among them Mrs. allace A. Sabin. Miss Strauss is now splendid voice and has appeared in veral successful concerts during the ason arousing well merited enthusiasm. e will soon make her appearance in is part of the State.

* * *

Pupils of the Manning School of Music ave a recital at the school rooms, 2127 rederick Street, on Friday evening, Deember 15th, when the following program as interestingly interpreted: Demonration of the Faelten System. Little anon, Fay Barnes, Alfrida Sharbora, ris Horner, Melody and Waltz, Elizaeth Hamil, Olive Balcom, Alvin Werner, ransposing from the staff, Ruth Prence, Virginia Farish, Bonnie Musto, Norran Wihr, Donald Muller, Folk Song, G at and D flat, Slumber Song, D, A and B at, Waltz, A, C sharp and A flat, Mildred itcomb, Dorothy Prentice, Romilda Mus, Carol Johnson, Etha Garlick, Joy ggs; Sonate, C major, First and Third ovement (Haydn), Phyllis Meyer; To Wild Rose (MacDowell), Marion Jean oyle; Birdling (Grieg), Carol Johnson; altz (Friml), Romilda Musto; The Poor rphan Child (Schumann), L'Avalanche Heller), Francis Knorp; About Strange ands and People (Schumann), The night of the Hobby-Horse (Schumann), athleen Musto; Spanish Waltz, No. 1 oloszkowski), Dorothy and Ruth Prence; Pastorale (Scarlatti-Tausig), Idyll, p. 28, No. 4 (MacDowell), Norwegian ridal Procession passing by (Grieg), Mlred Titcomb.

* * *

At an informal musicale held at her udio, 1671 Sacramento Street, recently, me. Armand Cailleau presented a most teresting program. Several young vol students were introduced and others f artistic reputation added to the affair. any guests, who thoroughly enjoyed the rogram, were in attendance. Miss Adene Wellendorf played the accompanients for the following numbers: Spirit lower (Tipton), Tea Yeux (Rabey), Miss Marguerite Raas; Thou Art so Like a lower (Chadwick), Allah (Chadwick), liss Lillian Cook; Her Rose (Coombs), ife and Death (Coleridge-Taylor), Miss elda Goldberg; Trockene Blumen (Schuert), Ständchen (Brahms), Miss Jennie shwald; Still wie die Nacht (Bohm), ullaby (Gretchaninow), Miss Evelyn Wilson; Two Gray Eyes (Tosti), Chanson e Padieu (Tosti), Miss Arline Cohen; ean (Spross), Birthday Song (Woodman), Mrs. F. C. Butte; Time's Garden Thomas), Der Tod und das Mädchen Schubert), Miss Adeline Bogart; Aria, aust (Gounod), Ashes of Roses (Wood), liss Miriam Zelinsky; Night and the Curin (Ferrata), Refrain de Novembre Chaminade), Mrs. Howard Allen; Lullay (McFadyen), Sternenacht (Tschaikowky), Mrs. Kenneth McDonald; Primavera (Strauss), Dutch Lullaby (Lange), liss Merle Epstein.

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JULIA CULP.

Manager Greenbaum's first concert attraction for the New Year will be that superb singer of "lieder," "chansons" and ballads, Mme. Julia Culp. No artist who visits us has made more friends and admirers here than this superb Dutch artist, who seems to sing each and every song as if she was thoroughly enjoying it—and she really does. Hers is a voice that shows no effort in any way. The music simply rolls forth from her mouth in the most natural and easy way. To listen to her would make one think, "Why, it does not require lessons to be able to sing!" But rest assured, young students, particularly, that the art of Julia Culp is the result of many years of hard work. The only thing is that Mme. Culp possessed the natural qualifications for a great singer. As usual, the "king of accompanists," Coenraad V. Bos, will be the assisting artist, and for the first time we shall hear the genial artist in the role of a soloist as well. Julia Culp's first concert is announced for Sunday afternoon, January 14th.

YVETTE GUILBERT.

Late in January, Manager Greenbaum will present Yvette Guilbert, the famous French "Diseuse," a woman who is as unique in her art as is Sara Bernhardt or Eleanor Duse. There is but one Yvette Guilbert and we know that San Francisco will take her to its heart. Mme. Guilbert will give three concerts here, one of which will be for the benefit of the Girls' Befriending Society, a most worthy charity conducted by Catholic women, but which is absolutely non-sectarian in its work.

JOSEF HOFMANN.

Lovers of piano music will have somewhat of a rest now until early in March when that colossal master, Josef Hofmann, is announced for a series of concerts.

CHRISTMAS ORATORIO BY SAINT-SAENS.

Saint-Saens' famous Christmas Oratorio will be given at the First Congregational Church on Sunday evening, December 24th. The Congregational Church chorus choir of thirty-five voices, under the direction of Henry L. Perry, will sing the chorus numbers which have been thoroughly rehearsed, and inasmuch as this choir consists of trained voices the musical enjoyment will prove to be thorough. The soloists will include: Mrs. Benjamin Mitchell Stitch, Mrs. Clarence Eddy, Edmund Jones, and Henry L. Perry. The organist of the First Congregational Church is Wilbur McColl, who will add to the musical treat with several fine selections. The soloists will be assisted by Kajetan Attl, harpist of the San Francisco Symphony Orchestra; Mrs. Lena Carroll Nicholson, contralto, and Austin Willard Sperry, baritone. Nothing has been left undone to make this important event as artistic as possible.

KRUGER CLUB GIVES CONCERT.

One of the most enjoyable piano recitals ever given by the Krüger Club was listened to by an appreciative audience on Wednesday evening, December 6, in the Kohler & Chase Hall. Their individual and collective contributions to the program showed careful tuition by the Club's Director, Georg Krüger. The opening number by Norman Smith, a prodigy of 8 summers, was an innovation which at once aroused particular interest with the assembled audience. His wonderful facile runs and keen perception for so young a performer were alike a cause for surprise and gratification to all. Both Russell and Audrey Shean displayed talent and clear phrasing in their selections. Horace Heidt is a clever young pianist and gave a brilliant interpretation of the Hungarian Fantasie (Alfoedy), as also of "The Trout" (Schubert-Heller.) Vera Carr has splendid technic and showed rare interpretative ability in Raff's La Fileuse and Litolff's Spinning Song. Lloyd Heynemann rendered his three selections, Mendelssohn's Song Without Words, Heuselt's If I Were a Bird, and Chopin's E minor Valse, in excellent style and finish. He gave Chopin's Butterfly as an encore. Alice Le Due is a gifted pupil and plays with a decidedly musical understanding. Emerita Gillette is a meritorious performer and showed clear insight in the compositions she played. The last number of the program was a novelty, "Parysatie," a composition for two pianos by Saint-Saens. It was so beautifully rendered by the Misses Sara Sheppard and Ruth Golinsky that the audience demanded an encore, which they gave with the "Dance Macabre," by Saint-Saens. Both young ladies are very gifted and play with brilliancy and artistry.

NEW YEAR'S EVE MUSIC IN OAKLAND.

The oldest dated Christian bell in existence will ring out the old and ring in the new at Oakland's New Year's Eve celebration this year. This ceremony will be the finale of the production of The Messiah by the Alameda County Chorus in the $1,000,000 Municipal Auditorium. Preceding the oratorio a pilgrimage will be made to the top of Mount Diablo, where farewell will be sung to the last sunset of 1916 and a dance symbolic of the birth of the new year will be performed. Mount Diabolo, the highest peak in Central California, gained its name fro an Indian chief called "The Devil," who routed th Spanish conquistadors in the seventeenth centur These two events are parts of an elaborate music program for 1917 arranged under the direction of th Oakland Chamber of Commerce. The other festiva include:

An open air opera in the early spring on the shor of Lake Merritt, the only salt water lake in the worl inside the confines of a city. A concert of the songs war and peace on the night of May 29, in the Municip Auditorium. A musical pilgrimage in the fall to th Joaquin Miller cross on "The Heights," the home of th late poet, where General John C. Fremont first saw an named the Golden Gate.

The old bell that is to ring ou New Year's Eve is Spanish casting, bearing the date of 1247. In that yea Spain's first Christian King, James I, was on the thron It is the property of Frank A. Miller, of Riverside, Southern California, and will be brought to Oakland o a motor truck, guarded day and night by Boy Scouts.

Miller, a collector of old bells, discovered it in a Lo don bell foundry several years ago. The British M seum tried to prevent it from leaving England, but Mi ler gained possession after a long contest, in which th United States Ambassador's aid was procured.

ALCAZAR.

For a Christmas week attraction Belasco & May have secured "Apartment 12-K," a screamingly funn farce in three acts of the type of "Twin Beds," whic was originally produced at the Maxine Elliott Theatr in New York and which proved a genuine laughing su cess. The story is full of unexpected twists and turn and concerns the dilemma of the rather frivolous wi of a rich young broker who is suspected of infidelity h her husband's mother.

CORT THEATRE.

"Fair and Warmer" at the Cort Theatre, where it e ters upon its fourth big week next Sunday evening, co tinues to be the biggest laughing bit of the town, an its fame has spread throughout the State, as is prove by the innumerable orders for seats received from d tant cities. In addition to the regular Wednesday an Saturday matinees, a special matinee will be given Christmas Day at a specially arranged scale of prices.

"Fair and Warmer" is indisputably the brilliant Ave Hopwood at his best. His "Seven Days" and "Nobody Widow" had run the standard of American farces to t top—in fact, it was the first of these which displace the foreign face from its post of honor. In "Fair a Warmer" he settled once and for all any questions supremacy.

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THE ONLY MUSICAL JOURNAL IN THE GREAT WEST
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OL. XXXI. No. 13 SAN FRANCISCO, SATURDAY, DECEMBER 30, 1916. Price 10 Cents

LFRED HERTZ ENTHRALLS HIS AUDIENCE WITH WAGNER COMPOSITIONS

xcellent Orchestra Responds Readily When Exemplary Wagnerian Conductor by Means of His Expressive Baton Coaxes the Innermost Sentiments From the Immortal Results Which the Genius of Bayreuth Bequeathed to Posterity

By ALFRED METZGER

Notwithstanding the impending holiday season, the rt Theatre was crowded to the doors on Friday afternon, December 22d, when the first event of the fifth r of symphony concerts was presented. Judging n the contagious enthusiasm that prevailed throughthe afternoon Alfred Hertz has lost nothing of his d on the musical public, and indeed his supremacy the matter of Wagnerian interpretations is now unisally conceded by all those who have heard the great gnerian conductors of our time. Now that Hans hter has joined the great majority, the truly authorive Wagnerian leaders are narrowing down to a chty small number, and Alfred Hertz may safely be arded as among the greatest of this exceedingly tiny up.

JACK EDWARD HILLMAN
Unusually Successful Young Baritone Who Will Give His Second San Francisco Concert at the St. Francis Hotel in February

his is rather late in the day to speak at length of beauties of a Wagnerian composition. San Franans have often had opportunities to admire this giant the music drama. Even under the comparatively f direction of Mr. Hertz we have had ample chances amiliarize ourselves with the irresistible appeal coned in these works, and there remains hardly anyg to be said concerning the musical significance of master of Bayreuth. At this time, when the comers are endeavoring to overthrow form and reason in construction of musical ideas, it is not out of place call attention to the ridiculous references to the agonisms aroused by Wagner at the time he first te his bow before the musical world.

Whenever one says something against the chaos that ns in the ultra modern school of composition, some usually tells you that the same objections were le in the case of Richard Wagner. But the situa is entirely different! Wagner did not abandon all n or system in the compilation of his music, nor did fail to lay down certain rules for himself which he vitably followed in his constructive work. The "leadmotive" idea alone is one of the most important of se rules. It is true he extended the theoretical or harmonic laws of his time to bring them out of their "straight-jacket" and make them freer and bigger. But nevertheless he adhered to harmonic principles and his compositions, as could be observed last Friday, were written in accordance with fixed forms and in harmony with certain systems.

If certain critics of the time condemned Wagner because of his failure to observe forms and rules, they were mistaken. He simply followed the rules of harmony as far as he could, and when the laws of his day became obsolete and unsatisfactory he made new laws to suit his case. He was great enough to make musical laws. But most of our modern composers are neither great enough to make their own laws, nor are they following fixed rules at all. They simply overthrow the entire idea of system and order and create chaos, according to their own admissions. Some of them pride themselves on their ignorance regarding harmonic laws, and claim that they are writing down musical ideas exactly as they occur to them, without regard to any system or law. The so-called futuristic idea is simply a state of musical chaos, which, in time, will undoubtedly be changed into order and symmetry when the mind arrives that possesses sufficient power and genius to mould all this shapeless clay into a form that can be admired, because of its grace and beauty of symmetry. Until then this ultra-modern music remains nothing but chaos, according to our personal view.

We admit that there was a time when compositions like Parsifal, Tristan and the Ring were rather difficult for us to understand. But each time we listened to them we discovered additional forms of beauty. If we had jotted down our first impressions of Wagner, and we would have been truly frank and truthful, we would have had to say much that would not have been favorable, and that would not have spoken well for our musical intelligence. But Wagnerian music is sufficiently intelligible that with each additional hearing new beauties were revealed to us, so that we gradually began to see order and symmetry, and before long we understood Wagner as well as Beethoven, Schumann, Schubert, Mozart, etc. With Brahms we had the same experience. Those things we did not yet quite understand were pointed out to us by musical friends, and it was then easy to see.

It is not so with the modern school. No matter how often we hear these compositions they retain their disjointed appearance. We can neither observe symmetry nor order. They remain chaos. And they do this naturally, for they are supposed to be chaos. They are supposed to represent impressionistic ideas following one another and having absolutely no relation to one another. The modern composer seems to say that everything worth while in music has been written by the masters, and if he desires to be original he must write in contrast to the old masters. That which was beautiful must become ugly; that which was symmetrical must become chaotic; that which was melodious must become dischordant. Only by writing exactly the reverse of what used to be the case can these modernists escape the accusation of plagiarism. And until a genius appears on the scene that can make order of this chaos, that can put this confusion into some semblance of symmetrical form, our ultra-modern music will remain offensive to most cultivated ears.

In the meantime, we can revel in Wagnerian music feasts under the expressive baton of Alfred Hertz. We can dream to the accompaniment of the romanticism of Lohengrin; we can experience a thrill when listening to the Bacchanale from Tannhäuser; we can rejoice under the devotional spell cast by Parsifal; we can revel in the passionate surrender of the Tristan and Isolde Love Death music, and we can experience the thrills of exhilaration while hearing the splendid strains of Die Meistersinger. This is sufficiently modern music for us, and we have yet to listen to music that is worthier of admiration and greater in originality. The San Francisco Symphony Orchestra has reason to be proud of its work on this occasion. It overcame the many difficulties of these magnificent artistic conceptions with splendid ease and skill, and it followed the lead of Mr. Hertz with the understanding of musicians whose skulls contain much more than solid substance. The enthusiasm of the audience was ample reward for those who caused such unquestionable happiness.

JOHN C. MONTEITH, PRESIDENT OREGON M. T. A.

John Claire Monteith, who is one of the leading musicians of the Northwest, is a successful vocal teacher of singing in Portland, Oregon, and numbers among his pupils many of the younger professional singers of that city. He is President of the Oregon State Music Teachers' Association which recently held its sessions in Portland, November 30, December 1, 2, 3. That he has made a successful President is evidenced in the enthusiastic reports of the convention. David Scheetz, editor of Music and Musicians, of Seattle, says it was one of the big musical events of the Northwest. Joseph MacQueen, the critical critic of the Portland Oregonian, said with delighted surprise, "You are pulling things off in real Eastern style." In addition to his work as a voice builder and coach, Mr. Monteith is the best known singer in the Northwest, having made more concert appearances, by actual count, in the cities of Oregon, Washington and Idaho than any other singer in this part of the country. He was for nine years baritone soloist and director of the choir of the First Unitarian Church and is now in the choir of the First Presbyterian Church.

JOHN C. MONTEITH
One of the Leading Musicians of the Northwest and President of the Oregon State Music Teachers' Association

BACH CHOIR TO SING WITH N. Y. PHILHARMONIC.

The Bach Choir of the Bethlehems, which has attracted national attention through its annual festivals at Lehigh University, voted last evening to accept the invitation of the New York Philharmonic Orchestra to participate in the celebration of the seventy-fifth anniversary of the founding of the Orchestra. The concert in which the Bach Choir is to sing will be held in Carnegie Hall, New York City, on Saturday evening, January 20. Oswald G. Villard, President of the New York Philharmonic Society, extended the invitation to Dr. J. Fred Wolle, Conductor of the Bach Choir. All expenses of transportation and entertainment for the 200 Bach singers in the trip to New York will be borne by Chas. M. Schwab, Chairman of the Bethlehem Steel Company, who is a guarantor of the Bach Festivals.

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SIXTEENTH YEAR.

WISHING YOU A MOST HAPPY NEW YEAR.

The Pacific Coast Musical Review wishes to extend to its thousands of friends and patrons a very happy and prosperous New Year. During the sixteen years of this paper's existence we have enjoyed the loyal support of many representative musicians and music lovers of California, and we trust that the ensuing years will continue to retain for us the good will of the profession. We can not refrain from telling our readers of an impending addition to this paper. A very competent lady, who has been active in daily journalism across the Bay, interviewed the editor concerning the possibility of a four-page section of transbay news. The lady assures us that the necessary financial backing for such a section will be forthcoming, and Alexander Stewart, president of the Music Teachers' Association of California, assured us that such a department would receive the combined support of the Alameda County Music Teachers' Association. With these four pages added, the ultimate aim of the editor to make a sixteen-page weekly paper of the Musical Review will eventually be attained. Ida M. Ross, is the name of the lady who will undertake to build up the transbay section of the Pacific Coast Musical Review.

JACK EDWARD HILLMAN TO GIVE CONCERT.

Early in February, Jack Edward Hillman will give his second San Francisco concert. Those who attended his first concert two years ago will recall the brilliant success he enjoyed, and it is safe to assume that the results this time will be equally satisfactory. Mr. Hillman has a host of admirers in this community, not only among the musicians, but equally so among the society people. He will interpret old English, German, French and modern American songs. The program will also include a group of songs with cello obligato, which will be played by Alfred Wallenstein. This able young musician is the youngest member of the San Francisco Symphony Orchestra, and, notwithstanding his eighteen years, has already had an eventful career. When he applied to Mr. Hertz to become a member of the symphony orchestra, the distinguished conductor said that he would give him just fifteen minutes of his time, but he gradually became so impressed with the young cellist's playing that he listened to him for more than two hours. There can not be any question as to the artistic value of Mr. Wallenstein's assistance at the Hillman concert. In addition to playing obligatos, this young artist will also interpret two solo numbers. Mrs. Robert M. Hughes will play the accompaniments, and as an accompanist she has few superiors anywhere.

OREGON MUSIC TEACHERS' ASSOCIATION.

First Annual Convention Held at the Hotel Multnomah, Portland, Oregon, November 30, December 1, 2, 3.

The officers of the Oregon Music Teachers' Association are as follows: President, John Claire Monteith, 407-8 Columbia Bldg., Portland; Vice-President, Mrs. Edward Alden Beals, 474 E. Broadway, Portland; Corresponding Secretary, Daniel H. Wilson, 601 Ellers Bldg., Portland; Treasurer, Miss Maude Carlisle, Hood River; Recording Secretary, Franck Eichenlaub, Portland.

The Oregon M. T. A., which has just closed its sessions in Portland, has been pronounced one of the biggest musical events in the Northwest. Under the direction of its State President, John Claire Monteith, a splendid program of musical events and business sessions was carried out and received with great enthusiasm by the delegates from all parts of the State. A strong feeling of good fellowship and harmony was one of the most noticeable features of the convention and many movements were started which will become big factors in the development of music in Oregon.

The convention opened with a brilliant reception given by the MacDowell Club at which the Columbian Quartet gave "The Morning of the Year" (Cadman), with Mrs. Thomas Carrick Burke, President of the Club, at the piano. Friday morning a public organ recital and concert was given at the Strand Theatre by the music faculty of the Oregon Agricultural College of Corvallis, William Frederick Gaskins, director, followed by the opening business session. The State has been divided into twelve districts, each with its local organization. It was decided that one-half of the two-dollar annual dues should be turned back to the district association for its local work. At the luncheon, under the auspices of the guild of organists, Lucian E. Becker, presiding, Jacob Kanzler, representing the Portland Chamber of Commerce, spoke of the Relation of Business and Music. He spoke of music as an asset to a city in attracting residents, and the value of the Portland Symphony Orchestra, also of millions of feet of spruce lumber being sent East from Oregon for the backs of pianos.

At the afternoon session Mrs. J. G. Frankel talked on musical clubs and their value in developing music in any community. The big discussion of the afternoon was on Music in the Public Schools. The speakers were: Miss Mary Hoham, of the Monmouth State Normal; Wm. Boyer, supervisor of music of the Portland schools, and Mrs. C. Heinlein of Roseburg. An effort will be made throughout the State to create a sentiment demanding courses in State schools for training the teachers for public school music in addition to other subjects. A committee appointed by Mr. Monteith for this work is composed of Miss Kohan, of the Normal School; Dean Ralph Lyman, of the University of Oregon; Frederick Gaskins, of the O. A. C.; Mrs. C. Heney, Hood River; Mrs. Warren E. Thomas, Portland; Mrs. Heinlein, Roseburg.

Friday evening the Convention Concert was given by such artists as William R. Boone, State President John Claire Monteith, Ada Alice Tuttle, May Van Dyke, Mrs. Pauline Miller Chapman, William Wallace Graham and J. Huchinson. This was preceded by a complimentary dinner given by the Eilers Music House, the Reed French Piano House, and the Estey Organ Company, at the Hotel Benson, which in informality and after-dinner toasts was one of the happy get-together meetings of the week.

Saturday morning the convention opened with a public concert by the School of Music of the University of Oregon, of which Ralph H. Lyman is Dean, who later told of the work at the University in music. He reported a demand for high school teachers who can also supervise music in the high schools of the State. Miss Mary Isom, Portland Librarian, spoke on The Value of the Public Library to Musicians. Her talk aroused enthusiasm and resulted in the appointment of a State Library Committee which will advocate more books on music for the libraries and a circulating library of records with accompanying papers on the music. William F. Gaskins told of the Music Department at the State Agricultural College which is a vocational school. He told of a strong demand for musical courses by the college students and their work in chorus, band, concert, and the presentation of operas on a stage built and equipped by students from the engineering, manual training, arts and musical departments.

At a luncheon presided over by the Portland Musicians' Club, George Hotchkiss Street, President, Chas. Berg, of the Portland Ad. Club, gave a talk on advertising, advising honesty in all claims, activity in civic affairs, support of music dealers and newspapers, and the backing of a big music festival with the cooperation of the merchants. Eugene Brookings of the Business Men's Club advocated the search for a Carnegie who should endow a musical colony in the inspiring wonders of Oregon's natural scenery of mountains, forests and rivers. In the discussion of Music in the Public Schools for Work Done With Private Teachers, L. R. Alderman, Superintendent of Portland Schools, advocated having one grade school in the city where music should be specialized in and all talented pupils transferred to this central school. He asked the music teachers to help him create a sentiment which will bring about this work. Credits are already given in many of the cities of Oregon for music. In high schools no more than two of sixteen credits required for graduation may be in music.

On Saturday evening the convention banquet was given by the Monday Musical Club, Mrs. Percy Lewis, President, Mrs. J. G. Frankel, Toastmistress. One hundred and fifteen sat down to the banquet in the Gold Room of the Hotel Multnomah. Toasts were given on "Music Al Fresco," by Frank Branch Riley; "The Mother's point of view," by Mrs. George McMath, of the Mothers' Congress; and "Professional Ethics," by Geo. Wilbur Reed.

Sunday morning there was special music in the church choirs and in the afternoon a concert by the Portland Symphony Orchestra.

Soloists who appeared on the various convention programs were: Jane Burns Albert, Lulu Dehl Miller, Joe Mulder, Dom Zan, Mrs. Thomas Garrick Burke, Portland; Prof. Gaskins, Gustave Dunkelberger, Mrs. Genevieve Baum Gaskins, Andreas Goettel, Corvallis; Dean Ralph Lyman, Daisy Beckett Middleton, Dr. Landsbury, Winifred Forbes, Frank Bandolet, Ruth Davis, Eugene; Harriet Young, Pendleton; Miss Alice Clement, Albany; Mrs. A. L. Richardson, La Grande; Mrs. Clarence Coffin, Otto Wedemeyer, Hood River; Harold Hurlbut, Franck G. Eichenlaub, Beatrice Hidden Eichenlaub, Mme. Lucie Velair, Miss Evelyn Paddock, Miss Ewart, William Robinson Boone, John Claire Monteith, Ada Alice Tuttle, William Wallace Graham, J. Huchinson, Pauline Miller Chapman, George Hotchkiss Street, Ella Connel Jesse, Mrs. Alice Marshall, Hartridge Whip, Gertrude Speer, Mrs. E. L. Knight, John Frazier, Frederick Ferringer, Charles Duncan Raff, Portland.

The success of the convention, concerning which the greatest enthusiasm was expressed, rests with the fine executive work done by the President, John Claire Monteith; the program committee, William R. Boone, Chairman, and the arrangements committee, Mrs. Edward Alden Beals, Chairman. The convention was adjourned by the President and will meet in Portland next year. Active work will be carried on in all districts throughout the State until that time.

NEW YORK BREVITIES

By a Musical Review Staff Correspondent

New York, December 20, 1916.

The following is part of a criticism by Henry Finck in the New York Evening Post of Miss Guiomar Novaes' piano recital given at the Aeolian Hall several weeks ago. Mr. Fluck is one of the most learned of New York's musical critics, whose opinion counts for much, and therefore his tribute to the young artist is illuminating: "More inspired playing than that of Guiomar Novaes, yesterday, has never been heard in Aeolian Hall, and Aeolian Hall audiences have heard all the foremost pianists of the time, including Paderewski. What a strange thing is the human brain! Here is a young girl from the backwoods of Brazil, one of a family of nineteen children, who shows such amazing talent as a child that the government sends her to Paris to study at the Conservatoire, but who soon outstrips her professors and goes forth to astonish the world, even as Josef Hofmann did. She is twice as old as Josef was when he came over here at the age of eleven, and is therefore not an infant prodigy; but there is about her playing the same untaught, heaven-given gift of getting at the very soul of music, which makes an audience wild with enthusiasm, as was that which yesterday heard this South American wonder. The writer of these comments was awed, thrilled, delighted, as he very seldom has been in his long career of thirty-five years aa a critic." Further in his criticism, which is a very exhaustive one, Mr. Finck says that as a Chopin player Miss Novaes ranks with Paderewski and Hofmann, and at the conclusion he quotes Percy Grainger aa having said that he would rather hear Guiomar Novaes than any other pianist of the day.

* * *

Only a few more concerts will be given by Mme. Yvette Guilbert in New York and then she will go on tour. There is no doubt that she will captivate the other towns as she has New York, and San Francisco, with its cosmopolitan population, of which a great number speak French, and its fine appreciation for thinga of real artistic merit, will surely acclaim her an artist.

* * *

An interesting recital was given by Theodore Spiering, violinist. It was his second this season and he was assisted by Ossip Gabrilowitch, pianist. The two artists played together a new Sonata in E flat major, dedicated to themselves and written by the Chicago composer, Eric Delamarter. It proved to be a very interesting work, well written for the instruments. It was played admirably and favorably received. The piano accompaniment to the violin solos were played by Maurice Goyner.

* * *

After a long interval of several years, Elena Gerhardt, German lieder singer, reappeared at Carnegie Hall in a song recital to a very large audience. Her voice has greatly improved since she was heard here last and so has her art of singing, which gave great joy to her listeners.

* * *

For the second series of eight Sunday afternoon concerts at the Aeolian Hall, the Symphony Society of New York, Walter Damrosch, conductor, a brilliant list of soloists is announced, among whom are: Alma Gluck, Percy Grainger, Elena Gerhardt, Ossip Gabrilowitch, Ethel Leginski and others.

* * *

The Philharmonic Society of New York, Josef Stransky, conductor, is discontinuing its public activities for nearly three weeks in order to devote the orchestra's time entirely to rehearsing for the second part of the season. The first concert of the new year will be held at Carnegie Hall on Friday afternoon, January 5th. Elena Gerhardt will be the soloist. Other soloists announced for the other concerts are: Zimbalist, Hofmann, Elman, Guiomar Novaes, Alma Gluck and others. The Bach Choir of Bethlehem, Pa., and the Mendelssohn Glee Club of New York will be features of the five-day Jubilee Festival, celebrating the seventy-fifth anniversary of the Society's foundation. The festival concerts begin on Wednesday evening, January 17th.

* * *

At the Barrere Ensemble Concert yesterday at the Cort Theatre (We are still in New York and not in San Francisco.), Helen Stanley, soprano, was soloist. Once more the Ensemble brought out music that is not heard in public often, and once more they showed admirable ability in performing it. A serenade in C minor by Mozart, a quartet for four flutes by Kreutzer, pieces and songs by Chapsson, A. Walter Cramer, Charles T. Griffes, and Kreisler's "Caprice Viennoise," orchestrated by Mr. Barrere for his Ensemble, made up the program which pleased the audience greatly. Miss Stanley aang with lovely voice and artistic understanding. Here is a singer whose place should be at the Metropolitan.

* * *

The Metropolitan added to its repertoire last week Cavalleria Rusticana and Pagliacci. In the latter, Muzio appeared as Nedda and Caruso as Canio. In the former, Melanie Kurt appeared as Santuzza. Great interest is being manifested in the first performance in America this week of Zandonai's "Francesca da Rimini," which, by the time this communication reaches San Francisco, will have been performed, unless the gods interfere by blessing one of the principal singers with a cold or some other ailment which is not infrequent this season. Zandonai's "Conchita" was produced in New York several years ago. (It was also heard in San Francisco prior to the New York performance.—Ed.). The new work is a much superior one, and in it the young composer had the collaboration of the famoua Italian poet, Gabriele D'Annunzio, as librettist.

FAMOUS BALLET RUSSE OPENS TUESDAY NIGHT.

The long-awaited engagement of the famous Diaghileff company of Russian dancing stars is at hand, and the big organization will begin its engagement at the Valencia Theatre next Tuesday night. Headed by Nijinsky and Bolm, and Lopokova, Sokolva, Flore Revalles, Garrilow Frohman, Pflanz, Specisewa, Zwerew and the twenty odd stars, the complete corps de ballet and symphony orchestra arrives on Sunday by special train of twelve cars. With a New Year rest on Monday, the company will be in the best possible condition to give its very best to San Francisco on Tuesday night. Manager Greenbaum, under whose management the big engagement will be given, reports that Tuesday's audience will be a gala one. All the seats undoubtedly will be occupied in the big Valencia and the beauty and fashion of San Francisco will greet the Diaghileff Company en masse. The Valencia has been repainted and thoroughly overhauled, and is now reminiscent of the house that first offered so many important attractions to this city.

For Tuesday night a remarkable selection of ballets will be given by the company, in fact San Francisco is well favored in the selection of the repertoire for the entire week. Nijinsky will make his first appearance on Tuesday in his own ballet creation "Till Eulenspiegel," which he has conceived around the Strauss story of Till Eulenspiegel's Merry Pranks. Flora Revalles, the wonderful dancer, will also appear for the first time in the Strauss number. Nijinsky and the dainty Lopokova will dance the Tschaikowsky ballet, The Enchanted Princess. Adolf Bolm, the most wonderful mime in the world, will first appear in the weird, wild Oriental ballet Scheherazade, with Flora Revalles as the Princess Zobeide, and Bolm and Lopokova will also render the beautiful Schumann Papillons. On Wednesday night the famous ballet Cleopatra will be given with Bolm and Revalles in the leading roles. Nijinsky will present his famous conception of Debussy's strange composition, The Afternoon of a Faun. The Schumann Carnaval will be given with Nijinsky and Lopokova, as will the famous Prince Igor dances from Borodine's opera of the same name. Thursday's program includes the Liszt ballet, Les Sylphides, Scheherazade, with Bolm, and Till Eulenspiegel with Nijinsky. On Friday night, Thamer, the exotic ballet of intense dramatic beauty, will be offered for the first time with Flore Revalles as the Caucasian Queen. Nijinsky will dance the Tschaikowsky Enchanted Princess, as well as the Debussy Afternoon of a Faun, and the Prince Igor dances will be repeated. Saturday afternoon's bill includes Nijinsky's wonderful La Spectre de la Rose, with which he created a furore on his first New York appearance, and repetitions of Scheherazade, Papillons and Prince Igor, and Saturday night the list includes Les Sylphides, 'Carnaval, Cleopatra, etc.

Tickets for all performances are now on sale at Sherman, Clay & Co.'s office, Sutter and Kearny streets. The box-office will not be open on Sunday, but on Monday tickets can be purchased as usual at the above office, which will of course be open during the entire stay of the ballet.

The Diaghileff Company will appear in Oakland for two nights, Tuesday and Wednesday, January 9th and 10th, in the Oakland Auditorium Opera House. Two fine programs will be given, the ballets to be selected from the most popular of the above repertoire. Tickets for the Oakland appearances will be on sale commencing next Tuesday morning at Sherman, Clay & Co.'s in San Francisco and Oakland.

JULIA CULP'S CONCERTS.

Of all the artists that Manager Will. L. Greenbaum brings to us, none is more beloved than that splendid Dutch singer, Mme. Julia Culp, who is to open the concert season of 1917. From all reports Mme. Culp is singing better than ever this year. Her glorious voice, according to the press of New York and Boston, has taken on new beauties, as was of course to be expected, for Culp is still a very young woman and her art has evidently expanded in every direction.

Here is one singer who possesses every requisite of the ideal vocal interpreter. She has youth, personality, magnetism, a glorious voice, sensuous opulence and emotional illusion of tone, vividness of diction, and she really transfuses the music, verse, images, etc., deep into the minds and hearts of her hearers through her own. In short, Julia Culp so thoroughly enjoys every song she sings that she makes her listeners share the enjoyment with her. To each composer Mme. Culp surrenders herself with the keenest of understanding, the fullest of response. Out of her spirit, so impregnated, she pours forth music and poetry, composer and herself, upon her hearers until they know no other illusion.

As to her vocal methods, her technic, etc., Mme. Culp is as near perfect as one will ever hear, and no teacher of the vocal art can do wrong in urging his or her pupils to attend every Culp concert and enjoy as well as learn. Finer art than Julia Culp's simply does not exist. As great as is Culp as a singer, so great, too, is Coenraad V. Bos as an accompanist. Not only in the general understanding and design of the song in hand, and, in particular, response and coloring with it, does Bos fulfill the requirements of an accompanist, but also in following Mme. Culp in whatever momentary and seemingly impulsive play she may indulge, with pace, rhythm, modulation and emphasis. Coenraad Bos has indeed been rightly called "the king of accompanists."

Manager Greenbaum announces three recitals by Mme. Culp at Scottish Rite Auditorium, the dates being Sunday afternoon, January 14th, Thursday night, January 18th, and a Saturday matinee, January 20th. Here is the program for the opening event:

1—Sei mir gegruesst ..... Schubert
Wehmut ..... Schubert
Liebesbotschaft ..... Schubert
Auf dem Wasser zum singen ..... Schubert
Andenken ..... Schubert
2—Japanese Death Song ..... Earle Cranston Chappe
Come Again, Sweet Love ..... Old English
Passing By ..... Purcell
Nuit d'Etoiles ..... Debussy
Petite Fleur des Bois ..... Old French
3—Piano Soli:
(a) Elegie ..... Rachmaninoff
(b) To Elise ..... Beethoven
(c) Pierette ..... Chaminade
4—Nicht mehr zu dir zu gehen ..... Brahms
Wenn Du nur zuweilen laechelst ..... Brahms
Vergebliches Ständchen ..... Brahms
Von ewiger Liebe ..... Brahms

The second program, to be given Thursday night, January 18th, will consist of Es blinkt der Thau and Der Asra, by Rubinstein; In der Mondnacht, Ein Ton and Veilchen, by Cornelius; two of the rarely heard works of that master composer, Gustav Mahler, whose early death is one of the misfortunes of our times; three works by Hugo Wolf, and the complete Song Cycle, Frauenliebe und Lehen, by Robert Schumann. On this occasion Mr. Bos will play the exquisite Sonata in C major by Mozart.

The farewell concert will be a Saturday matinee when, in addition to a group of five Schubert gems and a group of the folk-songs of Holland, England, Germany and France, Mme. Culp will sing five works by American composers. Two of these are from the pen of Albert Spalding, the eminent young violin virtuoso; two by William Arms Fischer, one of which is an old negro "Spirituelle" called "Deep River," and the romantic "Indian Love Song," by Thurlow Lieurance.

Mail orders for one or all of the Culp concerts may now be sent to Will. L. Greenbaum, care of Sherman, Clay & Co., corner Sutter and Kearny streets. The box offices will open on Wednesday, January 11th, at both Sherman, Clay & Co.'s and Kohler & Chase's.

THIRD CHAMBER MUSIC SOCIETY CONCERT.

Mendelssohn Quartet Mrs. Beach's Variations and the Dvorak Piano Quintet Combine to Make a Most Delightful Music Feast.

By ALFRED METZGER

The Chamber Music Society of San Francisco gave the third of its series of concerts for the season 1916-1917 at the Colonial Ballroom of the St. Francis Hotel on Tuesday evening, December 19th. Both as to size and representative character the audience was such as to inspire the members of this excellent organization with a certain pride, for it is exceedingly difficult to attract a satisfactory audience, both as to extent and musical intelligence, at this time of the year, so near the holiday season. The program opened with the Mendelssohn Quartet for strings, E flat major, Op. 12. It requires extraordinary skill to bring out the hidden beauties of this composition. It is constructed in a manner that makes it appear as being exceedingly simple, and it is this simplicity which is so difficult to change into poetic or romantic musical expressions.

Messrs. Persinger, Ford, Firestone and Britt showed themselves sufficiently skillful to bring out the best parts of this work, and those appreciative of music in its purest form could not help rejoicing in the skill that was able to fathom the innermost depths of the composer's mind. The adagio was given an exceedingly dignified and broad reading and the canzonetta sang itself into every heart. The spirited third movement received that clarity of technical expression and that buoyancy of musical color which forms its chief characteristics. The society deserves to be congratulated upon its splendid reading of this work.

Although the Variations for flute and string quartet in A minor, Op. 19, by Mrs. H. H. A. Beach, had been played here before, this was the first time we had the opportunity of hearing it, and we must say that we enjoyed it immediately. While Mrs. Beach adheres strictly to the old and finest school of composition, she is in so far modern in her trend of thought as to write this work differently from the usual variation style. The flute does not predominate, but blends with the strings, and the variations are so cleverly interwoven with fixed themes that they do not seem to be variations in the stereotyped sense. This blending of flute and strings is done so ingeniously that one is under the impression that the flute is not treated liberally enough, and only after some thought and investigation does one become acquainted with Mrs. Beach's clever scheme.

There is no attempt at flippancy. The work is a serious composition built upon conventional lines and yet sufficiently at variance with other compositions of its kind to prevent Mrs. Beach from being accused of writing reminiscently. That followers of the conventional school can not entirely escape using ideas similar to those of their predecessors, is a matter of course. Mrs. Beach has here written a very useful and clever work, and Elias Hecht and his associates gave it a most effective and delightful presentation. As usual, Mr. Hecht's flute tone was clear, bell-like and pliant.

The stirring Dvorak Quintet for piano and strings in A major, Op. 81, with Gyula Ormay at the piano, w given a most intelligent and artistic reading. Both to technical fluency and musical emotionalism it prov to be a most impressive performance. It expressed vigorous phrases and the strongly accentuated rhythm beauty of the composition according to trained tas and the ensemble work in this number was indeed th oughly enjoyable. Both as to tone quality and technic skill Mr. Ormay performed one of his well known mu cal exhibitions of intellectual and artistic dimension and his fellow musicians assisted him in enhancing beauty of his work. The entire concert was an id musical and educational event, and the Chamber Mu Society of San Francisco has become part and par of the city's musical life. We sincerely trust it w become more and more intimately associated with t public's musical needs, so that its existence will becom indispensable.

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5 Nights, Commencing Next Tuesday, January 2; Matinee Saturday Jan. 6
Tuesday Night—"Till Eulenspiegel," "Scheherazade," "La Princesse Enchantee," "Papillons."
Wednesday Night—"Carnaval," "Prince Igor," "L'Apres midi d'un Faune," "Cleopatre."
Thursday Night—"Les Sylphides," "Scheherazade," "Till Eulenspiegel," etc.
Friday Night—"Thamar," "La Princess Enchantee," "L'Apres midi d'un Faune," "Prince Igor."
Saturday Matinee—"Scheherazade," "La Spectre de la Rose," "Papillons," "Prince Igor."
Saturday Night—"Les Sylphides," "Carnaval," "Cleopatre," etc.
Prices—Box Seats $6, Orchestra $5, Balcony (3 rows) $5, Balcony (balance) $3, $2 and $1.
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Mediocrity never is attacked. Indifferent and imperfect creations never arouse jealousies; never are they assailed. The homely though conscientious efforts of the unskilled artisan, the canvas of the painter who lacks in drawing or technique, the melodies of the uninspired composer or the writings of the unimaginative and untutored author, create no antagonisms, breed no envious criticisms, no clamorous denunciations. Instead, it is ever the leader at whom are directed the poisoned arrows of jealousy, the vigorous deprecations of the dissatisfied and the denunciations of the envious.

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CLARENCE EDDY'S SEVENTH ORGAN RECITAL.

Distinguished American Organist, Assisted by Mrs. Clarence Eddy, Mme. Alain Garnier and Sir Henry Heyman, Gives Fine Program.

By ALFRED METZGER

Clarence Eddy, the eminent American organist, gave e seventh of a series of seven organ recitals at the rst Presbyterian Church, Oakland, on Thursday evening, December 21st. These recitals, which formed some Oakland's most important musical events of the sea-n, will be discontinued until after Easter, because r. Eddy will go on his regular concert tour during nuary, February and March. As will be seen from e program attached to this review the works rep-nted were among the well known repertoire pieces d the more modern compositions, some of them en-rely new. Whenever we listen to Mr. Eddy we feel at his presence among us assists greatly in the main-nance of California's musical dignity. His playing npresses us with the conviction that his residence here s become a necessity, and nothing should be left un-one to keep Mr. Eddy here, and give him opportuni-es such as he can not obtain elsewhere; and seeing at such opportunities are plenty, something out of the dinary should be done to keep temptation away from m. We trust that the musical profession is broad-inded and liberal enough to understand what we mean. ur leading professional musicians would be decidedly oad-minded and unselfish, but their "friends" unfor-nately prevent them from following the dictates of eir own hearts.

On this occasion Mr. Eddy was at his best. He suc-eeded in securing every possible effect from the organ d proved particularly skilful in the tremendous ve-city of his pedal manipulations, and the remarkable se of his technic. Mr. Eddy has always appealed to , not only by reason of his technical skill, but even ore so because of his splendid judgment in the selec-on of adequate stop combinations. His color effects e invariably unique and artistic and he gains thereby certain element of artistry which is ever worthy of miration. The introductory number was a brilliant rangement for the organ by Samuel P. Warren of eber'a Euryanthe Overture. A particularly effective d poetic composition was the Russian Boatman's Song Anon, arranged exceedingly fine for the organ by r. Eddy. A Fantasie in D flat by Saint-Saens proved exquisite morsel of organ music requiring technical oroughness for both hands and feet of an exceedingly illiant order. We do not even need to explain why r. Eddy met every possible requirement of this occa-on. He simply astounded us with his facility. An-her exceptionally difficult and monumental organ ork was the closing number, Chromatic Fantasie by hiele. The writer finds new traits and new individu-ities to admire in Mr. Eddy every time he listens to m, and if there is a superior organist anywhere we ave not been able to hear him.

The assisting artists on this occasion were: Mrs. Clarence Eddy, contralto, Mme. Alain Garnier, violinist, and Sir Henry Heyman, violinist. Mrs. Eddy sang Amour viens aider, from Samson and Delilah, by Saint-Saens, with excellent voice. Both her high and low notes rang out richly and warmly and she sang with a depth of sentiment and an intelligence of phrasing that proclaims her the genuine vocal artist. Her enunciation also was delightful, and her audience was so greatly pleased that she was compelled to respond to demands for an encore, and she sang with fine sentiment Spross' well known Will o' the Wisp.

Mme. Alain Garnier, who is studying with Sir Henry Heyman, gave fine satisfaction both as to technical and musical requirements. Her tone is smooth and pliant, and she plays with fine expression. The compositions she interpreted included Largo from Concerto in D minor (Bach), Pastorale from the Christmas Concerto (Corelli), and Elegie, Op. 143 (Saint-Saens). The former two numbers she played with Sir Henry Heyman, and the last named composition she played alone. This was the first time that this latest work of Saint-Saens has been played in this country. It was composed during the master's visit at the Exposition and dedicated to Sir Henry Heyman. It is an exceptionally beautiful work scintillating with poetic color.

Sir Henry Heyman played the duets with Mme. Garnier and proved beyond a doubt that he is a skilled violinist. His tone is big, round and accurate as to pitch and he plays with fine emotion and a broad spirit. These duets were so well enjoyed that an encore was demanded and given. Sir Henry Heyman very rarely appears in public nowadays, but when he does he proves that he can play. The program rendered on this occasion was as follows: Overture to Euranthe (C. M. von Weber), (Transcribed for the organ by Samuel P. Warren); Russian Boatman's Song (Anon), (Arranged by Clarence Eddy); (a) Largo, Concerto in D minor (J. S. Bach), (b) Pastorale, Christmas Concerto (Corelli), Madame Alain Garnier and Sir Henry Heyman, (Organ accompaniment); Song of the Chrysanthemum (Joseph Bonnet), Scherzo in G minor (M. Enrico Bossi), Fantasie in D flat, Op. 101 (Camille Saint-Saens), (Aria from Samson and Delilah), Mrs. Clarence Eddy; Elegie, Op. 143 (Camille Saint-Saens), Madame Alain Garnier; An Arcadian Sketch (New), (R. S. Stoughton), Chromatic Fantasie (Ludwig Thiele), Clarence Eddy.

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5th Sunday Symphony Concert
Cort Theatre, Sunday, Dec. 31, at 2:30 Sharp
WAGNER PROGRAM
Prelude, "Lohengrin;" Bacchanale, "Tannhauser;" Good Friday Spell, "Parsifal;" Ride of Valkyries, "Die Walkure;" Prelude and Isolde's "Love Death," "Tristan and Isolde;" Introduction to 3d act, "Die Meistersinger von Nurnberg;" Prelude, "Die Meistersinger von Nurnberg."
PRICES: Sunday, 50c, 75c, $1.00; box and loge seats, $1.50. Tickets at Sherman, Clay & Co.'s, except concert day; at Cort Theatre concert day only.
Next—January 5-7; 6th Pair Symphonies

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GREAT WAGNER PROGRAM SUNDAY.

That San Francisco possesses the world's greatest conductor of Wagnerian music in Alfred Hertz was eloquently demonstrated a week ago Friday when the most glorious Wagner concert ever heard in this city was given by the San Francisco Symphony Orchestra. That program in its entirety will be repeated on Sunday afternoon, December 31, at the Cort Theatre, as the second event of the fifth pair of regular symphonies. The affair will be identical with is predecessor as regards program, but the time of starting will be 2:30 o'clock, as is customary at the Sunday affairs, and the prices will be just half those charged on Friday.

This is the program which will be given under Hertz' masterly conductorship: Prelude to Lohengrin; Bacchanale, Tannhäuser; Good Friday Spell, Parsifal; Ride of the Valkyries, Die Walküre; Prelude and Isolde's Love Death, from Tristan und Isolde; Introduction to third act of Die Meistersinger von Nürnberg; Prelude to Die Meistersinger von Nürnberg.

JULIA CULP
World-Famous "Lieder" Singer Who Gives Concerts at Scottish Rite Auditorium on Sunday Afternoon, Jan. 14, Thursday Night, Jan. 18 and Saturday Afternoon, Jan. 20th, and Appears as Soloist With S. F. Orchestra Friday Afternoon, Jan. 19 and Sunday Afternoon, Jan. 21st

The sixth pair of symphonies is scheduled for Friday afternoon, January 5, and Sunday afternoon, January 7, at the Cort. Hertz' fine sense of balance in program arrangement is again shown in the following offerings, which will be given on both occasions by the orchestra under his direction:

Symphony No. 8, Op. 93.....Beethoven
Königskinder .....Humperdinck
(a) Introduction to Act II.
(b) Introduction to Act III.
Rhapsody Roumaine, No. 1, Op. 11.....
..... Georges Enesco

Tickets for the sixth air of symphonies may be had on Monday at Sherman, Clay & Co.'s. On Sunday, January 14, the fifth "pop" concert of the orchestra, with another program of the lighter musical masterpiece, will be played at the Cort.

ANNUAL TEACHERS' MEETING.

The annual meeting of the California Music Teachers' Association will take place next Tuesday evening, January 2, at the California Club Building, Clay Street, near Van Ness Avenue, at eight o'clock. This meeting will be followed by an excellent program to be contributed by members of the San Francisco and Alameda County Music Teachers' Associations.

S. F. TEACHERS ELECT OFFICERS.

The San Francisco Music Teachers' Association held its annual meeting recently and elected the following officers: President, Georg Krüger; Vice President, Miss Ada Clement; Secretary, Mrs. Alice Kellar Fox; Treasurer, Mrs. P. O. Peterson; Directors: Sir Henry Heyman, Pierre Douillet, and Miss Marie Withrow. With such an excellent and representative array of executive members the coming year should prove a prosperous one for this excellent association.

ORPHEUM.

The Orpheum will present a great New Year's bill next Sunday matinee. Next Sunday night (New Year's Eve) two performances will be given. The first show will begin at half-past seven sharp, and the second one punctually at a quarter of ten. "The Age of Reason," by Cecil Dorrion, which proved the greatest comedy success of the Washington Square Players, will be presented with Vivian and Genevieve Tobin and a sterling company. The production of "The Age of Reason" has brought to vaudeville an exceptionally fine play and it introduces two wonderfully gifted and finished juvenile actresses, Vivian and Genevieve Tobin. Exemplifying the tendency of the times, old heads on young shoulders, a child whose parents are on the brink of a domestic chasm, decides that she can avoid future unhappiness for herself, so she anticipates their action and immediately selects for herself a new father and mother. She summons a girl friend and together they discuss the adoption of a father and mother with whom life would be perfect harmony. The advanced ideas of the youngsters awaken the parents to their short-sightedness and folly and a complete reconciliation ensues.

Pat Rooney and Marion Bent, who divide the headline honors, are too well known and too generally popular to require eulogy. Their offering this season consists of a new editioon of their famous skit, "At the News Stand," in which they sing, dance and engage in witty repartee. A special feature will be Mr. and Mrs. Jimmie Barry in their rural classic, "The Rube," of which Mr. Barry is the author. His impersonation of Zeke Williams, the countryman, is not that of a bumpkin, but of a bright, shrewd and witty villager. Mrs. Barry cleverly and engagingly plays Dazie Dazzleman, an actress popular at the Folly Theatre.

Harry Mayo and Harry Tally, who were formerly members of the Empire City Quartet, are now appearing as a team. The two Harrys have exceptionally fine voices which their new offering gives them full opportunity of displaying.

Ollie Young and April will introduce a genuine novelty which they call "Ten Minutes in Toyland." Costumed respectively as Pierrot and Pierette they cavort about and blow soap bubbles, big, little and varigated till the stage is literally filled with them.

Nellie V. Nichols will give new songs and characterizations and The Volunteers will also offer new novelties in their act. An additional new attraction will be "The Bouncing Fellow," Stan Stanley, assisted by his relatives. These latter are a sort of Jack who start the axle, while Stanley applies his comedy lubricant.

CORT THEATRE.

"Fair and Warmer," Selwyn and Company's production of Avery Hopwood's farce of temperature and temperament, continues merrily on its way at the Cort Theatre, where large audiences extend the strongest praise and approval of the bright, snappy and brilliantly interesting farce, which enters upon its fifth and last week Sunday evening, December 31st, with a special matinee added on New Year's Day. Seldom in the history of San Francisco theatricals has a farce secured such a decided grip on the theatre-going public as has this one. The mouth-to-mouth advertising of the delighted throngs who have seen it are no doubt one of the vital reasons for its prolonged success in our midst. The final performance will be Saturday evening, January 6th.

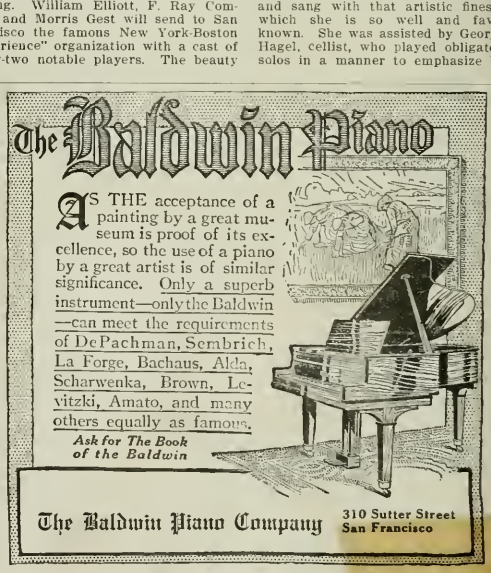
Scene From One of the Famous Ballets of the Diaghileff Ballet Russe, Which Opens an Engagement of Five Nights and Saturday Matinee at the Valencia Theatre Next Tuesday Night

COMING TO THE CORT.

Beginning Monday night, January 8th, George V. Hobart's modern morality comedy drama, "Experience," commences a two-weeks' engagement at the Cort Theatre. There will be bargain matinees on Wednesday and special price matinees on Saturdays, as well as performances each evening. William Elliott, F. Ray Comstock and Morris Gest will send to San Francisco the famous New York-Boston "Experience" organization with a cast of eighty-two notable players. The beauty of the young ladies of this company said to have set a new standard of fa cinating femininity for the stage. "E perience" has the approval of the cler of all creeds and denominations. It endorsed by the Catholic Theatre mov ment and innumerable sermons ha been preached on the play by Protesta ministers and Rabbis of the Hebrew fait "Experience" tells in ten vivid and po erful scenes the temptations confronti Youth—the average man of today, wh he leaves home and goes forth into t world to seek fame and fortune. Deligh ful music forms an attractive feature this, the most wonderful play in Ame ica, and in the Golden Cabaret act the is a complete light opera chorus; he all the newest songs are heard and t latest dances are given.

MRS. EDDY'S SONG RECITAL.

Mrs. Clarence Eddy gave a delightf song recital at the Emerson Studios, 2 Geary Street, on Friday afternoon, D cember 15th. She was in excellent vo and sang with that artistic finesse f which she is so well and favorab known. She was assisted by George v Hagel, cellist, who played obligatos a solos in a manner to emphasize his a



istic faculties. Both as to beauty of one and facility of techaic Mr. von Hael passes muster as one of the ablest ellists residing in San Francisco. The omplete program presented on this ocsion was as follows: (a) Amour, viens ider (Saint-Saens), (Aria from Samson nd Delilah), (b) Separation (P. L. Hillnacher), (c) Separazione (Sgambati), (An old Italian folk-song), (d) I Wept, Beloved (Georges Hüe), Mrs. Clarence Eddy; (a) Slumber Song (Squire), (b) Cotturno (Borodine-von Hagel), (c) Vilace (George von Hagel), George von Hagel; (a) Morgen Hymne (Georg Henschel), (Morning Hymn), (b) Allersehen Richard Strauss), (All Souls' Day), (c) Vergebliches Ständchen (J. Brahms), The Fruitless Serenade), (d) Im Herbst Robert Franz), (In Autumn), (e) Der chmied (Johannes Brahms), (The Blacksmith), Mrs. Clarence Eddy; (a) Nur wer ie Sehnsucht Kennt (Tschaikowsky), Those Alone, Who Have Yearned), (b) Roses are the Rhymes I Wreathe (Lilla Ormond), Mrs. Clarence Eddy, Violoncello obligato by Mr. von Hagel; (a) Call Me No More (Charles Wakefield Cadman), (b) The Two Lovers (Homer N. Bartlett), (Dedicated to Mrs. Clarence Eddy), (c) Long Ago (Edward MacDowell), (d) June (Roger Quilter), (e) Will o' the Wisp (Charles Gilbert Spross), Mrs. Clarence Eddy.

FREDERICK ZIMMERMAN'S CONCERT

Frederick William Zimmerman, an experienced and well known tenor of Seattle, who visited San Francisco for a few weeks, gave a concert for the benefit of the San Francisco Polyclinic on Friday evening, December 22d. Mr. Zimmerman gave evidences of having mastered his art, being particularly efficient in the manner of expressing artistic sentiments. His diction is clear and concise, and he sings with the assurance of the experienced artist. His voice is a tenor of a rather robust quality, being sonorous and rich in the low tones and clear in the high tones. While there is no question in our mind that Mr. Zimmerman's voice used to be much clearer and more liant than it was on this occasion, he still sings with sufficient unction to make his interpretations interesting and pleasurable.

Mr. Zimmerman was ably assisted by Prof. Sigismondo Martinez, a musician of the highest attainments. Both as accompanist and composer Mr. Martinez proved himself competent. As accompanist he played with splendid adherance to musicanly expression, and as composer, in his song, "Shall I Compare Thee to a Summer Day?" he gave evidences of original ideas and an easy flow of melody. The program, which was published in a previous issue of this paper, was interesting and varied.

Miss Frieda C. Nor presented six young pupils in a piano recital on Saturday afternoon, December 9th, at her home in Oakland. About forty friends enjoyed this studio affair and the little girls showed talent and good work in their numbers. They played: Jolly Workman, Dance Lightly, Sleep Song, Rock a bye Baby, Song of the Armorer (Gaynor), Alyce Kiernan; The Trombone Solo, The Guitar Serenade (Gaynor), Enchantment (Paldi), Helen Koch; Butterfly (Martin), Waltz in G (Reinhold), At the Carnival (Williams), Leonore O'Brien; Dances—St. Denis Mazurka, Myrtle and Lucile Ganahl; Skirt Dance, Lucile Ganahl; Furious Story (Heller), The March of the Woods (Paldi), Ziska (Polish Dance), (Brown), Louisa Berryman); Goblins' Frolic (Heller), The Swallow (Burgmuller), The Butterfly (Merkel), Myrtle Ganahl; Poupee Valante (Poldini), Pizzicato (Delibes), Ruth Miller; Dances—The Heart of a Rose, Little Robin Redbreast, Lucile Ganahl.

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FEAST OF ST. CECILIA AT NOTRE DAME.

Excellent Program of Harp, Piano, Violin and Vocal Numbers Rendered by Pupils of the Sisters in San Jose.

The annual program of music by students of Notre Dame College of Music in houor of Saint Celilia provides a fund of interesting speculation, for amidst the large groups of young performers is the unmatured talent that later will emulate the fine achievements of illustrious alumnae. Judging by the performance at the recent festival the students will fully maintain the high tradition of the College. And that is saying a great deal, for the loss of such brilliant students as Miss Beatrix Mix and Miss Eileen Costello is not easily replaced.

The fine auditorium presented a rare feast for the eye. The graceful Madonna statue, amidst a group of towering palms and bathed in the hues of delicate red thrown from the headlights, was surrounded by clusters of white chrysanthemums arranged here and there around the pianos and harps. The whole picture, set in its frame of golden proscenium and balustrade, was in every way worthy of the patron saint of music.

The pupils were seated in opposite banks beneath the platform, and on the cross benches at the end of the broad aisle were the fathers and many friends and parents of the students.

A very welcome feature of the program was the greater prominence accorded the violin. Last year, talent leaned strongly to the harp and piano, leaving the violin in some obscurity; but now two young violin players have qualified for violin solo work. One of them is Yvonne Mitchell. We heard her play last year on the same occasion, playing—was it an air of Massenet's? She howed well, drew out an exquisite tone, and showed all the improvement we expected of her. She knows how to coax the tone from the instrument as very few young players do, and handled some very exacting passages with confidence and ease in the difficult "Scene de Ballet."

Ellie Edwards, the other violinist, we had not heard before. She made an excellent impression, and though she lacks a certain subtlety of interpretation which Miss Mitchell is beginning to understand, her strong bowing and good intonation in De Beriot's difficult extravaganza encourage very high expectations.

The orchestra's rendering of Von Weber's ever green Invitation to the Dance was remarkable, not so much for the precision—for the rapid passages impose too severe a test upon an undirected orchestra however well trained—but for the good bowing throughout the combination, which produced a solid weight of tone as pleasant as it was convincing. Evidently there is a large number of young players coming up, trained along the same methods as the two soloists, and the result was striking and uncommon. The grouping of the players on the platform was again one of the pleasing features of the number and the rapidity and orderliness of the change from one number to the next was, as usual, exemplary.

A very unique and pleasing number was the Trio for Violin, Harp and 'Cello, played by the three King sisters, Dorothy, Marguerite and Alice, respectively. It was a sweet, pathetic melody requiring much expression, and was well executed. Marguerite has been making rapid strides on the harp since first we heard her. She showed considerable skill in the intricate passages of Thomas' concert piece, and when she has developed the power of bringing a larger volume of tone out of her instrument, she will make an excellent concert player. Marguerite Matheu showed unusual confidence for one so young. She played Posse's Gavotte very prettily and joined Marguerite King in a duo which both rendered well in sympathy with each other. The harp is never long silent at the Notre Dame exercises and this year it maintains its unique priority.

Madeleine Sterling had the difficult task of following exceptional performers on the piano, but her handling of Sarasate's Zigeunerweisen showed her equal to the occasion. She maintained a brilliance in the rapid passages of the "Friska" movement which points to good teaching and a musicianly conception of the composition.

The powerful chords in which Elizabeth Gallimore and Marjorie Booth rolled out the opening march of the Mozart selection in their piano duet were very refreshing and the popular airs of the "Enchanted Flute" opera that followed, interwoven with all the filigree adornments, made a very interesting number, while the Koenig March, played on two pianos by these two students, and Frances Kane and Elaine Chapin, provided a vigorous and enlivening introduction.

The singing of the chorus, neatly grouped on the platform and steps, was remarkable for its vigor and breadth of tone. The voices came in flush with the beat and produced a fine volume of tone. Their festal greeting was a piece of remarkably fine training. Angela Smith rendered her solo work in a very pleasing voice and with a fine notion of poise. With Rose Vollmer, Ruth Grim and Frances Kane, she joined in a pathetic quartet, "Resignation," tenderly sung, and with Ruth Grim undertook the solo work in a beautiful "Ave Maria" by Milliard.

At the close of the program, Father Joseph Sasid, S. J., of the Los Gatos Novitiate, made an amusing little speech of appreciation for the good work done by the students. He thought that nothing approached the joys of heaven more than listening to good music here, and added that although his highest musical qualification from an executive standpoint was to operate the pumping apparatus of an organ, yet he was capable of appreciating the excellent work of the clever young artists.

Following is the program in full: Leonard—Koeni Marche, First Piano — Elizabeth Gallimore, Marjori Booth, Second Piano—Frances Kane, Elaine Chapio Selected—Festal Greeting to Saint Cecilia, Solfeggi Classes, Piano Accompanists—Marguerite King, Elain Chapin; Posse—Gavotte, Harp Solo—Marguerite Matl eu; De Beriot—Concerto, Op. 104, Violin Solo—Ellie Ed wards, Piano — Marjorie Booth; Parish-Alvars—(Har Duo) Concert Fantasia, Op. 74, First Harp—Marguerit King, '18, Second Harp—Marguerite Matheu; Roma- (Vocal Quartet) Resignation, Angela Smith, Rose Vol mer, Frances Kane, Ruth Grim, Harp Accompanist- Marguerite King, '18; De Beriot—Scene de Ballet, Op 100, Violin Solo—Yvonne Mitchell, '18, Piano—Madeleie Sterling; Lee—Trio for Violin, Harp, and 'Cello, Violin- Dorothy King, Harp—Marguerite King, '18, 'Cello—Alic King; Mozart—(Piano Duo) La Flute Enchantee, Firs Piano — Elizabeth Gallimore, Second Piano — Marjori Booth; Thomas—Concert Piece for Solo Harp, Ma guerite King, '18; De Sarasate—Zigeunerweisen, Op. 2 Piano Solo—Madeleine Sterling; Millard—Ave Mari Semi-chorus and Solo and Duet—Angela Smith, Rut Grim, Piano Accompanist—Marjorie Booth; Von Webe —Aufforderung zum Tanz, Op. 65, Notre Dame Colleg Orchestra, First Violins—Yvonne Mitchell, '18, Rose Vol mer, Monica Sheridan, Julia Gotelli, Ellie Edwards, Ma rie Costello, Dorothy King, Elizabeth Gallimore, Secon Violins — Isabel Camarillo, Violet Bulmore, Marjori Booth, Marie Reilly, Virginia Matheu, Third Violins- Genevieve Nicholson, Celestine Bunsow, Alice Reilly 'Cello — Alice King, Organ — Marguerite King, Piano - Madeleine Sterling.

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IJINSKY HEADS ALL-STAR BALLET, ASSISTED BY FINE ORCHESTRA

aghileff's Ballet Russe Proves to be Ideal Organization of High Class Terpsichorean Virtuosi, and Orchestra, Under the Direction of Pierre Monteux, Adds Greatly to the Splendid Musical Ensemble. Scenery and Costumes are Works of Exquisite Art.

By ALFRED METZGER

The Valencia Theatre presented a brilnt scene on Tuesday evening, January , when Diaghileff's Ballet Russe opened engagement extending over five even- performances and one matinee. Just fore writing this review, Manager Will. Greenbaum informed us that an extra rformance will be given on Monday ening, January 8th, owing to the fact at the company had a day to spare be- e beginning its Oakland engagement. is opening performance at the Valen . Theatre last Tuesday appeared to be re of an operatic premiere than a bal- debut, for the audience exhibited all well known signs of the first night era assemblage. Both society and mual colony were represented by their st representative elements, and the lies were elegantly gowned. It was in ery way a gala night.

Ballets, such as the Ballet Russe preats, should be regarded from the enble standpoint rather than from inidual effort. In order to create an enble of satisfactory proportions every it in the company must be of a high ss artistic quality. Without such effincy no unity in action is possible. And this particular uniformity of action the aghileff Ballet Russe is conforming to the principles of grace and rhythmic etry. The ballets included on the first ght's program were: Till Eulenspie-, Les Papillons, La Princess Enchan-, and Scheherazade. The first named s rather a pantomimic comedy which dominated in mimicry and histrionic , and wherein the performers had not ich opportunity to show their terpsorean virtuosity. From the standpoint mimic interpretation this work was ined a most enjoyable performance, ev- one of the participants revealing re than ordinary efficiency, and the t that the comedy as well as tragedy the ballet were punctuated with realis- effect revealed extraordinary versaity. Scenery and costumes, both from picturesque and historic standpoint, oved thoroughly satisfactory.

The performance of Les Papillons demstrated exceeding grace and limpidity motion, and those entrusted with the ponsibility of giving visible expression this delightful terpsichorean spectacle ought to their tasks every element of ntness and undulating grace which the rformance required. It was a feast for eye, even the color schemes of cosnes and scenery forming a part of the semble.

La Princess Enchantee gave both Nisky and Lopokova their opportunity to ove that the praises that preceded their rival here were justified. One of the st delightful features of this ballet mpany is the care taken by the manement to avoid the bad custom of the r system. In the advance notices, the vertisements, and in the programs no mes are given prominence over others. ch artist is simply the member of an tire company. Nevertheless, the audice was quick to select the soloists of rit, and, without desiring to reflect on other members in the cast, we dare that Nijinsky and Lopokova stood as the pre-eminent virtuosi of their .

We do not believe in comparisons, so will not compare Nijinsky with Mord. However, since the latter appeared this city on the same stage, no male ncer could possibly be regarded in the me class with him. Nijinsky is the first artist who may be mentioned in the same breath. From the standpoint of versatility we consider Nijinsky the superior of the two dancers. Virility, masculinity, endurance and grace are the predominating features of this remarkable genius' performance. His technique is simply superb and matchless, as far as we know. Most male dancers exhibit a certain element of effeminacy that is not always pleasing to behold; but Nijinsky is, most of all, masculine, for behind his grace, his limpidity and lightness of toe, there exists a hidden force and power that involuntarily imposes itself upon your consciousness. His mimicry is also excellent, and both in the comedy and dramatic element of his performance his interpretation is almost vocal in realism. He is a genius of the first rank.

Lydia Lopokova is what might be regarded as a lyric dancer, in contrast to the type to which Pavlowa belongs, namely, the dramatic dancer. In other words, we should class Lopokova with Adeline Genee and her school rather than with Pavlowa and her type. Her personality is decidedly charming, and prejudices one in her favor even before one has the opportunity to admire her work. She is exceedingly light on her feet, never offends during the most difficult acrobatic phases of her performances, and her graceful movements correspood delightfully with the music which sets the pace for her interpretations. She is one of the most accomplished and most gifted artists of her line whom we have had the pleasure to observe, and she has a right to be placed in such illustrious company as Nijinsky.

The final Ballet of the first night's program was Scheherazade, which really must be considered only from the standpoint of the ensemble. Each member of the cast dovetailed splendidly with the other, and the rather barbaric vigor of the work was given a realistic picturization. And yet there was nothing offensive about the performance. The rough spots were softened by means of superb artistic interpretation, and the story was made vivid, not only by means of pantomimic and terpsichorean art, but equally so by reason of expressive mimicry. Costumes and scenery were such as to leave nothing to the imagination regarding the historic part of the performance. It was indeed an elegant and impressive spectacle.

We have left the musical part of the performance to the last, not because we think it less important, but only because the ballet actually presents the leading element. The orchestra is complete in every respect and is comprised of able and efficient musicians. The various solo parts of the musical settings were splendidly interpreted, reed and brass sections giving particularly fine accounts of themselves. Pierre Monteux, under whose direction the orchestra played a symphonic entre-act, had fine control of his musicians and proved to understand his work. The orchestra really deserves more praise because of its vigor aod decision as well as uniformity of attack, than any delicacy in shading. But since the entire performance was essentially dramatic this feature of the organization was oo doubt necessitated by the character of the works.

The entire ballet is well worth seeing, and since it must be regarded as by far the finest organization that has visited San Francisco (we speak now from the standpoint of ensemble), $5 is not too much to pay, provided you can afford to do so. As long as one is willing to pay large sums for instruction, provided the teacher is competent, so long will it be justifiable to pay large sums for performances that stand alone in excellence. Every claim made for this organization has been justified by the facts.

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LAST DAYS OF THE BALLET RUSSE.

The Diaghileff Ballet Russ, unquestionably the greatest organization ever brought to this city, makes some interesting announcements for its farewell performances. This Saturday afternoon the program will consist of Scheherazade, with the great Nijinsky in this role for the first time here; the first and oply performance of La Spectre de la Rose, in which Nijinsky is said to be absolutely supreme; Schumann's Papillon, with Lopokova and Gavrilow, and the dances from Prince Igor, with Mlle. Pflanz, one of the most charming members of the company, and N. Zvrew. Saturday night's offering will include Les Sylphides, with Nijinsky, Carnaval, and the stunning Egyptian ballet, Cleopatra.

An extra gala performance is announced for next Monday night, January 8th, on account of the wonderful recep-

(Continued on Page 6, Col. 1)

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SIXTEENTH YEAR.

IMPORTANT EVENTS TO BE REVIEWED.

Owing to the crowded condition of this paper several reviews of important events have as yet not appeared, but will be published next week. Among these are the Loring Club concert, which was given under the direction of Wallace A. Sabin on Tuesday evening, December 12th, at Scottish Rite Auditorium; the Christmas Jinks of the San Francisco Musical Club on Thursday afternoon, December 28th, and a concerto recital by several of Frederic Biggerstaff's artist pupils at Sorosis Hall on Thursday evening, December 21st.

MESSIAH IN OAKLAND ON NEW YEAR'S EVE.

The performance of the Messiah at the Oakland Auditorium on New Year's Eve by the Alameda County Chorus and the Steindorff Orchestra, under the direction of Alexander T. Stewart and Paul Steindorff, was a huge success, and a monster audience assembled for this occasion. Owing to the many duties of the Editor on this side of the Bay he could not follow his inclination to attend this auspicious affair, and so Miss Elizabeth Westgate will review the event in next week's issue of the paper.

GREENBAUM'S BUSINESS MANAGER.

We note on the programs of the Diaghileff Ballet Russe the following prominent line: "Selby C. Oppenheimer, business manager Will. L. Greenbaum attractions." Since this line did not appear on programs last season we take it for granted that Mr. Greenbaum has promoted Mr. Oppenheimer to a new and more dignified position, and we gladly agree with Mr. Greenbaum that Selby Oppenheimer is thoroughly well deserving of this honor. He is an indefatigable, energetic and enthusiastic assistant to San Francisco's enterprising impresario, and has by reason of his untiring industry and optimism proved a valuable assistant to Mr. Greenbaum, whose appreciation is given solid form in this new appointment. With Mr. Greenbaum's valuable and experienced assistance the publicity campaign for the Ballet Russe has been one of the most effective efforts in this direction made in this city, and Selby Oppenheimer played a prominent role in this campaign. He also knows newspaper men and is welcome in the newspaper offices. This makes him valuable in an office like that of Mr. Greenbaum. We certainly were delighted to see the announcement and congratulate Mr. Greenbaum on his wise selection, and also Mr. Oppenheimer on his good fortune and well merited recognition.

NEW YEAR'S EVE AT THE HERTZ HOME.

In accordance with their custom, begun last year, Mr. and Mrs. Alfred Hertz invited a number of their friends to spend New Year's Eve at their handsome residence in Seacliff residence park. Over fifty invited guests were in attendance and among them were some of the best known musicians and music patrons of this city. As usual, Mr. and Mrs. Hertz proved delightful hosts, who understood exceedingly well how to make everyone feel thoroughly at home, and it was not until the early hours of the morning that the guests reluctantly left for their homes. In addition to excellent refreshments, and various seasonable games, a musical program was rendered in which Mrs. Hertz, Ernst Wilhelmy, Alfred Hertz and others took part and won the hearts of everyone. At twelve o'clock all lights were turned off during the striking of the hour, and upon the last stroke the house again became brilliantly illuminated and everyone wished each other a happy and prosperous New Year.

DEATH OF A. W. NIELSON.

A. W. Nielson, a well known cellist, and one of the most active orchestral players in this city, and a member of the San Francisco Symphony Orchestra, died just before the holidays. His death proved a great shock to his aged father, who is a member of the Loring Club, and to a host of friends who admired the young musician because of his enthusiasm and his energy. While he was not so well known as a soloist, his work was so uniformly satisfactory that he was never without occupation. He will be missed by his fellow musicians.

SIXTH SUNDAY SYMPHONY CONCERT.

The delightful program given by the San Francisco Symphony Orchestra, directed by Alfred Hertz, Friday afternoon, at the Cort Theatre, will be repeated on January 7, as the regular Sunday concert of the sixth pair of symphonies. As is customary at the Sunday events, the prices will be half those charged on Fridays.

The Eighth Symphony of Beethoven, which represents that composer in his most cheerful mood, will open the concert. The second and third act introductions of "Die Meistersinger" will follow. It will be remembered that the Humperdinck opera was first given presentation at the Metropolitan Opera House, New York, in 1910, under the direction of Alfred Hertz, it is but natural to expect a peculiarly sympathetic interpretation.

The concluding number will be the work of Georges Enesco, a young Roumanian composer who is at present engrossing the attention of the music world and whose compositions are being played by the leading orchestras of Europe and the East. His Roumanian Rhapsody in A major, freely constructed as to form, but founded on Roumanian melodies, represents him at his best.

The fifth "pop" concert of the special series being given by the San Francisco Symphony Orchestra, under Hertz' direction, is scheduled for Sunday afternoon, January 14, at the Cort Theatre. The announcement that Wagner's Tannhäuser overture is included on the program of this event is certain to be received with pleasure. Symphony followers will remember the enthusiasm evoked by this Wagner masterpiece as it was given by Hertz at the concluding concert of last season.

The fifth "pop" program will further include such melodic favorites as Auber's Fra Diavolo overture, Bizet's L'Arlesienne suite, Saint-Saens' Dance Macabre and Smetana's On the Moldau River. Julia Culp, the world-renowned lieder singer, will be the soloist with the orchestra for the seventh pair of regular symphonies, to be given on January 19 and 21. Miss Culp will sing lieder by Beethoven, Schubert, Wagner and Strauss. These will be her first appearances in San Francisco with a symphony orchestra.

THE JULIA CULP CONCERTS.

After a long rest from vocal concerts we are going to hear three programs by Julia Culp, the very finest of the strictly concert singers, a true artist in every sense of the word. Possessed of a glorious mezzo soprano voice which she uses with the greatest ease and elegance, having the brains and intelligence to interpret each number according to the innermost meaning of both composer and poet, gifted with a most winsome and delightful personality, Julia Culp stands forth an absolutely perfectly equipped singer. What more can one ask for? And it behooves every teacher of the vocal art to strongly urge their pupils to hear this splendid artist as well as to attend the concerts themselves. We do not hesitate to say that hearing a Julia Culp program is worth half a dozen lessons to any student.

Now, as to the accompanist with Mme. Culp. It is none other than the genial Coenraad V. Bos, the gifted master whose playing was the main feature of the Wüllner concerts, and who for the past six years has been associated with Mme. Culp. Words cannot describe the infinite beauty, intelligence and subtlety of Mr. Bos' work. It is simply describable by the word "perfect." This season, for the first time in this city, Mr. Bos will also be heard in the role of a soloist.

The Julia Culp concerts will be given in Scottish Rite Hall next Sunday afternoon, January 14th, Thursday night, January 18th, and on Saturday afternoon, January 20th. At her first concert the artist will sing five works by Franz Schubert, all of great musical importance and rare beauty, four similar works by Brahms, and English and French gems by Sharpe, Purcell, Dehussy and Massini.

At the only evening concert, announced for Thursday, the 18th, the diva will sing for the first time here Schumann's cycle of songs, Woman's Love and Life, in addition to works by Cornelius, Rubinstein, Hugo Wolf, and the late Gustav Mahler, who seems just to be coming into his own in this country. At the final recital, which will be a Saturday afternoon event, a group of folk-songs in Dutch, French, English and German, some five Schubert numbers and five works by American composers will be the offering. Among the last named will be two works by Albert Spalding, the gifted violin virtuoso, and a negro spiritual called "Deep River."

Tickets for the Culp concerts are $1.00, $1.50 and $2.00, and may be secured next Wednesday and after at Sherman, Clay & Co.'s and Kohler & Chase's. Mail orders to Will. L. Greenbaum.

GREENBAUM'S FEBRUARY OFFERING.

During the month of February, Manager Will. L. Greenbaum will offer, in addition to the unique performances of Yvette Guilbert, the Minneapolis Symphony Orchestra of ninety artists, directed by Emil Oberhoffer; the Flonzaley Quartet, unquestionably the world's greatest string ensemble organization, and Louis Graveure, the Belgian baritone, who is hailed as the greatest of the younger concert singers among the men. Greenbaum predicts a glorious artistic triumph for this new star.

MRS. PRICE TO GIVE CONCERT.

Mrs. Elizabeth Price, the exceptionally gifted soprano soloist, will give a concert at Sorosis Hall on Tuesday evening, January 23d. She will be assisted by Mrs. Carroll Jarboe, pianist; E. M. Hecht, flutist, and Uda Waldrop, accompanist. The program will be exceedingly artistic and will be published in a subsequent issue of this paper.

NEW YORK BREVITIES.

By a Musical Review Staff Correspondent.

New York, December 27, 1916.

The musical interest of New York was centered last week around the first performance in this country of Zondonai's "Francesca da Rimini." The performance took place Friday evening, December 22d, to a crowded house. Maestra Polacco, who had studied the score with the composer himself, had charge of it. The cast included Mme. Alda, Messrs. Amato, Martinelli and others. The scenery was imported from Italy, with the exception of the beautifully realistic second act set—the top of a tower of the house of Malatesto—which was painted in New York by the well known artist, Pieretto Bianco, husband of the well known San Francisco pianist, Mildred Turner. The opera as a whole failed to make a big impression in spite of the fine presentation it was given. The first act, which is really beautiful, is the best in the opera, and the other acts, following it, failed to come up to the high standard established at the outset of the opera.

The music throughout the whole opera is interesting, but often uninspired, due partly no doubt to the book, which, while written in beautiful Italian language, is not always of dramatic interest to the hearers, and probably was not to the composer when he was writing the music to it. Zondonai's musical scheme consists of melodious singing, often in arioso style, to an orchestral accompaniment of modern, though not ultra-modern, harmonization of quite distinctive and original quality. Here and there influences of other composers are felt, but they are rather momentary and far between, so whatever there is good or inferior in Zondonai's music, he himself is to take the praise as well as the blame for it.

The production at the Metropolitan received all the careful attention one expects of that institution. The performance went through without a mishap. All the minor roles, of which there were a dozen, were sung and acted well. The music allotted to some of the women singers of these roles is very difficult and special praise is due to the Misses Mason, Garrison and Perini for the manner and ease with which they met their somewhat ungrateful tasks. The biggest role in the opera is that of Francesca. She is on the stage most of the time and sings nearly all the time. Great credit is due Mme. Alda for the impersonation and singing of the part, which at times seemed too heavy for the singer's fine resonant, lyric voice. It was never drowned by the orchestra, however, which was superbly led by M. Polacco. Martinelli in the role of "Paolo il Bello" sang and acted in a stereotyped manner. Amato, having recovered from his recent indisposition, made all there was of the rather small part, "Giovanni Malatesta." The finest bit of acting of the evening was done by the second tenor of the company, Angelo Bada. Though a second tenor, M. Bada has always proved himself a first class artist in all his impersonations, of which "Goro" in Butterfly and "Count Schuisky" in Boris Godunoff are well known and highly thought of in New York. As the youngest brother of "Giovanni," whom he incites to kill his wife, Francesca, for a forbidden amour with their other brother, "Paolo the beautiful," M. Bada was sinister and repelling in his grim realism in the several highly dramatic episodes of the opera. The highest praise must be bestowed upon M. Polacco for the care with which he prepared the production. The playing of the orchestra was beautiful throughout, and in spite of the fact that the opera was new to everybody, including chorus, principals and himself, M. Polacco held his forces with a masterly grip and a dignified self-possession.

* * *

Max Sanders' "Eighth Elite Musicale" of the season took place at the Harris Theatre on Sunday evening, December 17th. This series of concerts has proved to be of great musical interest and some of the finest artists have appeared in them during the season. A program of unusual interest was produced at the recent concert when the list of appearing artists, of which there were five, was headed by such names as Ethel Leginsky, piano, and May Mukle, cello. Others on the program were: Evelyn Starr, violin, who played several solos; Alexander Saslavsky, who, together with the Misses Leginsky and Mukle, played Tchaikowsky's trio in A minor; Beatrice Bowman, coloratura soprano, and Albert Elkus, who played piano accompaniments with fine artistic insight and rare sensitive feeling for solo instruments. Ethel Leginsky played some Chopin numbers for which she received enthusiastic applause. Miss Mukle had to give an encore after her beautiful playing of Guitarre, by Moszkowsky, and her own arrangement of MacDowell's Nautilus. Miss Mukle's return to New York is a welcome addition to the many fine musicians living here, and since her arrival she has been the guest of many musical parties and teas in which the winter season abounds.

* * *

A feature of Reinhold Warlich's song recital last Wednesday afternoon was the appearance of Fritz Kreisler as accompanying pianist. This, by the way, was not the first time Mr. Kreisler has appeared in that capacity in New York. The distinguished violinist played piano accompaniments for another violinist, Eugene Ysaye, when the two gave a concert together in Carnegie Hall a dozen years ago. A feature of Mr. Warlich's program, besides some Russian songs, were English and Scotish songs of the 16th, 17th and 18th centuries, of which three were arranged by Mr. Kreisler. The accompaniment provided by him for "The Piper o' Dundee' was particularly fine. The song had to be repeated. Mr. Warlich's voice lacked brilliancy, but he sang with a great deal of understanding. Mr. Kreisler's accompaniments were a delight and enjoyed immensely by the audience. The house was well filled but not crowded, which proves that Kreisler, the violinist, has a bigger drawing power than Kreisler, the pianist.

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YVETTE GUILBERT.

After giving twenty-four concerts in New York, each of which was crowded to the doors, and at the last of them over five hundred people being unable to gain admission, Yvette Guilbert, for years the idol of all Paris and equally successful in London, Berlin, Vienna and other European capitals, will pay her first visit to California under the direction of Will. L. Greenbaum. Mr. Greenbaum has brought us many novelties this season, but nothing of greater importance than this remarkable French woman, who is neither singer, actress or declaimer, and yet is a wonderful combination of all three.

For a number of years Yvette Guilbert has been making a special study of the songs of old France, songs that tell the history of that wonderful country, and it is from a repertoire of one hundred and fifty of these, interspersed with an occasional old English work, that la Guilbert will make up her programs here. It is said that no one need be able to speak French to be able to appreciate the art of this gifted woman who is in a class quite by herself. Singers all over the world flock to hear Yvette Guilbert just as a study of diction.

Assisted by Emily Gresser, a talented young violinist, and M. Georg Ferrari, a Swiss composer and pianist, Yvette Guilbert will give entertainments at Scottish Rite Auditorium on Sunday afternoons, January 28, and February 4th, and a special program on Tuesday night, January 30th, for the benefit of the Society for Befriending Girls.

MUSIC TEACHERS HONOR SIR HENRY HEYMAN.

The Music Teachers' Association of San Francisco, of which Georg Krüger is the President, will give a banquet in honor of Sir Henry Heyman at Hotel Clift, cor-

GEORG KRUGER
Who Has Been Re-Elected President of the San Francisco Music Teachers' Association Because of His Successful Administration

ner Geary and Taylor streets, on Saturday evening, January 13th. Sir Henry has endeared himself to the association by reason of his energy in promoting its affairs by giving valuable advice and lending his services in many delightful ways. A feature of the evening's proceedings will be a musical program to be rendered by Mme. Rose Relda Cailleau, soprano; Mrs. M. E. Blanchard, contralto; Miss Dorothy Pasmore, cellist; Miss Ada Clement, pianist, and Mrs. E. E. Young, accompanist. Georg Krüger has recently been re-elected to the presidency of the association, his past record being so satisfactory and his energetic efforts toward raising the social and artistic standard of the association being so successful, that gratifying growth has rewarded his services, and his re-election was unanimous.

FIRST UNITARIAN CHURCH CHRISTMAS PROGRAM

Delightful Christmas music services were given at the First Unitarian Church, San Francisco, under the direction of Henry Bretherick, organist and choir director. There was a morning and an evening service as follows: Order of Morning Service—Organ Selections: (a) Flat Lux (Dubois), (b) The Shepherds (Salome), (c) Christmas Pastorale (Dinelli); Anthem, The Nativity (Haesche), Bass and Soprano Solos and Chorus Choir; Hymn No. 2, Old Hundred, Congregation Standing; Ca ol-Anthem, O Where Is the King? (Mathews), Choru Choir; Gloria, Now Unto the King Eternal; Anthe Sing, O Daughter of Zion (Stevenson), Soprano an Tenor Duet and Chorus Choir; Offertory, The Night c the Star (Margaret Ruthven Lang), (A Christmas Cy cle), (b) The Star of Bethlehem, Quartet, (b) The Visio of Mary, Soprano and Alto Duet, (c) St. Joseph's Vigi Tenor Solo, (d) When Christ was Born, Quartet; Ar them, O Holy Night (Adams), Tenor Solo and Choru Choir; Organ Postlude, Hallelujah (Messiah), (Händel Order of Vesper Carol Service—Organ Selections: (a Pastoral Symphony (Händel), (b) The Holy Nigh (Buck), (c) March of the Magi Kings (Dubois); Ge man Carols: (a) Unto Us a Christ is Born (Fourteent Century), (b) To Us is Born Emmanuel (1609) (Pra torius), (c) Lo, How a Rose (1609) (Praetorius), (d Holy Night (Choir and Congregation) (Folk Song) French Carols: (a) Draw Nigh Immanuel (Thirteent Century), (b) Gloria in Excelsis Deo (Old French Noel (c) Slumber Song of the Infant Jesus (Gevaert), (d Noel, Noel (Choir and Congregation) (Old French); Ca ol-Anthem, Christmas Bells (Stevenson); O Little Tow of Bethlehem (Brooks); English Carols: (a) In Dul Jubilo (1570) (Traditional Melody), (Translated and ar ranged by R. L. De Pearsall, 1795-1856), (b) We Thre Kings of Orient Are (Old Melody), (c) God Give Y Merry Christmas-Tide (Old English), (d) The First No (Choir and Congregation) (Traditional); Organ Pos lude Amen Chorus (Messiah) (Händel). Church Choir— Sopranos—Miss Helen C. Heath, Miss Lena Hachmei ter, Mrs. Albert S. Adler, Mrs. Louise De Salle Rath Altos—Mrs. Byron McDonald, Miss Juliet F. Levy, Mr A. H. Wion; Tenors—Theo. J. Phillips, J. J. Rhea Basses—Charles F. Robinson, Willard T. Young; Or ganist and Choir Director, H. Bretherick.

THE CHRISTMAS SYMPHONY CONCERT.

The Special Young People's Christmas concert give by the San Francisco Symphony Orchestra, under th direction of Alfred Hertz, proved a splendid artisti success, and the attendance was unexpectedly larg The program was interpreted with that artistic refin ment to which we are accustomed from Mr. Hertz, an the audience was enthusiastic and delighted. Man young people took advantage of this opportunity to li ten to the symphony orchestra and to Mr. Hertz' matc less leadership.

The second performance of the fine Wagner progran reviewed in last week's issue, was given last Sunda afternoon in the presence of a more than capacity aud ence, with people sitting in the space usually reserve for the members of the theatre orchestra. Standin room was exhausted all over the house. The enthus asm that prevailed was contagious.

The first January meeting of the Pacific Musical Sc ciety will be held Wednesday, January 10th, at the Pa ace Hotel Ballroom, at 2:30, consisting of the followin program: Schumann—Sonata for violin and piano i D minor, Op. 121, Hother Wismer, Mrs. Ludwig Desen berg; Vocalist—Laura Janos Fuessel, Mrs. Warren H Hord at the piano; Haydn—String Quartet No. 6, Mrs William Poyner, first violin, Miss Francis E. Poser, sec ond violin, August Wiebalk, viola, and Miss Doroth Pasmore, cello. The second meeting will be held o Wednesday evening, January 24th, at 8:30, the progran consisting of the following: Ravel—Trio in A minor Saint-Saens—Trio, Op. 92, Vladimir Shavitch, piano Herman Martonne, violin, Stanislas Bem, cello; Vocal ist—Mrs. Arthur Fickenscher, Arthur Fickenscher a the piano.

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S. F. SYMPHONY IN OAKLAND.

The Music Section of the Oakland Teachers' Associa-on takes great pleasure in calling to your attention e giving of three concerts in Oakland by the San rancisco Symphony Orchestra, under the direction of lfred Hertz. The concerts are scheduled for the even-gs of January 25, February 23, and March 22, 1917, spectively, in the Oakland Auditorium Theatre, at 15 o'clock.

It is in a sense superfluous to speak of the achieve-ents of the San Francisco Symphony Orchestra, which to the West what the Boston Symphony Orchestra is the East. Its Conductor, Alfred Hertz, who for thir-en years was musical director of the Metropolitan rand Opera House, New York, is internationally fa-ous, and takes rank with the world's greatest conduc-rs. Louis Persinger, the concert-master and solo-vio-nist, had the distinction of being the concert-master ith the Berlin Philharmonic Orchestra. Horace Britt, ead of the cello section, possesses fame on both sides the Atlantic.

At no time in the history of Oakland have the condi-ons seemed more favorable for a visit from an aggre-ation of musicians such as make up the San Francisco ymphony Orchestra. All things are pointing in the rection of aesthetic upbuilding, and the coming of is superior organization is but a part of a widening terest in things musical and marks a forward step in e musical development in the east bay region. In der that this musical venture may receive the support hich it merits, your active interest is most earnestly licited. The permanent success of such an institution Oakland will surely mark the entrance into a musi-l consciousness shared only by a few cities in the nited States.

GOOD MUSIC IN OAKLAND ORPHEUM.

I have often admired the ability of Mr. Kowlaski, the nductor of the orchestra at the Oakland Orpheum, to ve his clever players a cue on the instant, when it has een quite evident that the demand at that moment had t previously been contemplated, nor planned for at hearsal. And never have I known the players to fail follow his sudden demand. Mr. Kowlaski is a musi-an of thorough training, and an able violinist. I ould like to see a violoncello, an oboe and a bassoon dded to his orchestra, for with these additions much e music could be presented, which can now be given ly sketchily, if at all.

The conductor has high ideals, I feel sure. At one me his preludes and the music of the intermissions ere of the sort to make musicians as well as the gen-al public glad. Frequently he himself played a solo, ith the other instruments accompanying; and the mu-c was always of the tasteful sort. Most persons re-ained in their seats during intermissions, and listened the program. When, on the other hand, the "popu-r" airs, which the public is supposed to dote on, are given, absolutely nobody really listens, though most people hum!

Naturally, I know that the music for the dances, the sketches and for the various "turns" is prescribed by the producers, and right merrily it goes on. But I contend that if, in the preludes and intermissions, the conductor were to give beautiful compositions, not necessarily the most classic sort, he would be heard with respect, and his excellent players would be doing justice to their executive skill. I would like to see the experiment tried for a week, with the augmentation of the three players mentioned. I feel sure that the result would be pleasant to everybody concerned.

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LAST DAYS OF BALLET RUSSE.

(Continued from Page 1, Col. 4)

tion accorded this organization. The program will consist of the most brilliantly successful numbers of this week's repertoire and will be in the nature of a farewell to the great Nijinsky and his brother and sister artists. The full details for this program will be announced in the daily papers. Tickets for all the events are now on sale at Sherman,Clay & Co.'s, corner Kearny and Sutter streets.

BALLET RUSSE IN OAKLAND.

Next Tuesday and Wednesday nights, January 9th and 10th, the Diaghileff Ballet Russe will appear in Oakland in the beautiful Auditorium Opera House. The two nights' programs will be entirely different and the very best in the company's repertoire will be given. The Tuesday night offering will include Till Eulenspiegel, Papillons, Princesse Enchantee and Scheherezade, and Wednesday night's bill will be a most varied one concluding with the great success, Cleopatra. Nijinsky will dance both nights. Tickets may be had at Sherman, Clay & Co.'s, Fourteenth and Clay streets, in Oakland, and corner Sutter and Kearny streets, in San Francisco.

A DAUGHTER OF THE GODS.

Saturday evening, December 30th, witnessed the reopening of the Savoy Theatre as a strictly first class and modern moving picture house, and here the management must surely be complimented upon its selection in giving the people such a splendid offering as "A Daughter of the Gods," with Annette Kellerman in the lead. The picture is one of the finest that has been shown here for some time, though in certain places, like the war scenes, for instance, it reminds one very much of "Intolerance," but anyone knowing the history of that time will realize that such scenes naturally resemble each other, and surely Wm. Fox brought out the slightest details. The water scenes where the mermaids gather are exquisite, and the splendid swimming that Miss Kellerman does quite takes one's breath away at times.

The entire picture is well cast and acted, and especially good is the acting of Hal de Forest, who portrays the old Sultan, likewise the acting of Henrietta Gilbert, taking the part of the wicked Fairy. The scenes are laid under water where the mermaids live, then they take us to the land of the Sultan where we are given a chance to see a little of his people's ways of living. From there we are taken to the land of the elves and gnomes which is particularly attractive. Taking it all as a picture it seems to me it would be a great mistake for anyone to miss it. I trust that the management will continue to present pictures of real value; if so, they are sure to score a great success.

LAETITIA PENN WASHBURN.

ROBERT BATTISON'S CONCERT.

Robert Malcolm Battison, tenor, assisted by Mrs. Robert M. Battison, violinist, and Mrs. Dent Slaughter, accompanist, gave a concert at Hotel Shattuck, Berkeley, on Monday evening, December 11th. Mr. Battison is one of the most conscientious and most gifted vocalists in whom California has reason to take pride. His voice is a pure lyric one, possesses an exceedingly flexible quality and is accurately placed. He sings with excellent taste and enunciates in a manner to make every word comprehensible. He is justly one of the favorite singers in the bay cities, and his services are always greatly in demand. His popularity was evidenced by the large attendance and the enthusiasm that prevailed throughout the evening.

Mrs. Battison played with excellent judgment and Mrs. Slaughter accompanied in a musicianly manner. The complete program was as follows: Che gelida manina—La Boheme (Puccini); (a) O Sleep, Why Dost Thou Leave Me? (Händel), (b) Hark, Hark, the Lark! (Schubert), (c) Orpheus and His Lute (Sullivan); Sound an Alarm (Händel); Violin Solo—Romance et Bolero (Dancia); Ah, Moon of My Delight (Liza Lehmann); Scotch Songs—(a) Loch Lomond (Old Scotch), (b) Meenie (Alfred Stella), (c) Border Ballad (Cowen); Violin Solo—Ave Maria (Schubert-Wilhelmj); (a) Life and Death (Coleridge-Taylor), (b) The Tramper (J. Airlie Dix); (a) Cantilene, "Lakme" (Delibes), (b) Vesti la giubba (Leoncavallo).

The following program met with so much favor at a concert at William Carruth's studio, "The Abbey," in East Oakland, on the 14th inst., that it will be repeated, by the unanimous request of all those present, on Thursday, January 11th. Admission is by invitation, which may be obtained of Mr. Pasmore or Mr. Carruth. The program is as follows: Fugue in E flat (St. Anne), (Bach); Aria—Pace, Pace, from "Don Carlos (Verdi); Ave Maria (Schubert); Will o' the Wisp (Willeby), Miss De Witt. Adagio from Symphony VI (Widor); A Bridal March (Pasmore); Sapphische Ode (Brahms); Wohin (Schubert), Mr. Pasmore; Scherzo (Bossi); O That We Two Were Maying words by Kingsley), At First Sight (Anonymous), We Drifted Idly (words by Madge Morris Wayne), (Pasmore), Miss De Witt and Mr. Pasmore; Marche Triumphale (Lemmens).

King Hall's beautiful service in C was given by a large choir at St. Stephen's Episcopal Church on Christmas Day. The soloists were Miss Ethel Johnson, soprano; J. C. Lacey, tenor, and Douglas Allan, baritone, all pupils of H. B. Pasmore, organist and director. On Christmas Eve the Rev. Geo. H. B. Wright intoned the choral service beautifully. Instead of an address, the choir and congregation sang a number of Christmas Carols, and Miss Ethel Johnson sang "Noel" with a clear and beautiful voice that was heavenly to listen to.

Wednesday evening, December 6th, was the occasion of the public Installation of Harmony Lodge, O. E. S., when an unusually fine program was given, by Miss Helen Colburn Heath with a male quartette choir as follows: Waltz Song (Boheme), Miss Heath; Quartette from Rigolette, Messrs. Frank Onslow and Alfred McMillan, tenors, and Marion Vecki and Harry Forsey, bassos; In Happy Moments (Wallace), Mr. Vecki; Mary of Argyle (Scotch Air), Frank Onslow; Atilla (Verdi), Quartette; Ave Maria (Millard), Miss Heath; Molly Bawn (Shelly), Marion Vecki; Tell Her I Love Her So (De Faye), Quartette; Aloha (Queen Lilliuokolani), Miss Heath and Quartette; Gloria, Quartette. Alfred A. Batkin was organist and director.

ORPHEUM.

The Orpheum bill next week will be of particular excellence and will introduce as one of its chief features Muriel Worth, an American girl who has perfected her natural gift for the dance into a fine art, and whose success is extremely gratifying to those who have lamented the fact that the Terpsichorean art in America is inclined to be sluggish in its advancement. Miss Worth put a feather in the cap of American dancers when she was engage as premiere ballerina in the Metropolitan Opera House Company and her achievements have materially helped in the advancement of the most pleasing of stage divertissements. Versatility is Miss Worth's long suit. She does not confine herself to any particular style of dancing, but instead, in one program offers a composite classic, syncopated and fantastic dances.

Al Shayne, till recently a member of the team of Mathews and Shayne, is now a vandeville "single," and modestly describes himself as "The Singing Beauty." Of course he doesn't intend his description to be taken seriously. Shayne is undoubtedly a splendid character comedian who can sing and possesses a pliable facial expression. Ronair, Ward and Farron will present their Board Walk skit, "Are You Lonesome?" Its scene represents the board walk at Atlantic City, and with song, story and dance, two young men who are enjoying a vacation at the seashore prevent the time of a solitary damsel from hanging heavily on her hands.

Cecil Parkes, a phenomenal boy violinist, and William Conway, a brilliant pianist, will present a delightful program. Their success on the Orpheum Circuit so far has been highly gratifying and there is every reason to believe that they will be equally fortunate in this city. The Stan Stanley Trio; Mr. and Mrs. Jimmie Barry, in "The Rubes;" Pat Rooney and Marion Bent in "At the News Stand," and the Washington Square Players comedy success, "The Age of Reason," with Vivian and Genevieve Tobin and Company, will complete the program.

EXPERIENCE AT THE CORT.

Beginning Monday night, January 8, George V. Hobart's modern morality comedy drama, "Experience," commences a two weeks' engagement at the Cort Theatre. There will be bargain matinees on Wednesday afternoons and on Saturday afternoons special price matinees and performances each evening. William Elliott, F. Ray Comstock and Morris Gest will send the famous New York-Boston "Experience" organization to San Francisco with a cast of eighty-two noted players. The loveliness of the ladies of this company is said to have set a new and untouchable standard of fascinating girlhood for the stage.

"Experience" is the never dying story of Youth—or the average young man of today — starting forth into the great world, his trials, his temptations and his final triumphs over the forces of evil through the memory of a mother's love and the good influences of the Church. "Experience" shows the average boy of today on the threshold of manhood—at the Crossroads of Life, where the straight and narrow road branches off from the Primrose Path of folly and pleasure. It shows Youth facing just the sort of problems any boy will be confronted with when he leaves his home and goes out into the world to seek fame and fortune.

"Experience" has been emphatically endorsed by the clergy of all creeds ar denominations. It has the approval the Catholic Theatre movement and hu dreds and hundreds of sermons hav been preached on the story of "Expe ence" by Protestant ministers and Ra bis of the Hebrew faith. Many emplo ers have sent their helpers to see th play at their own expense.

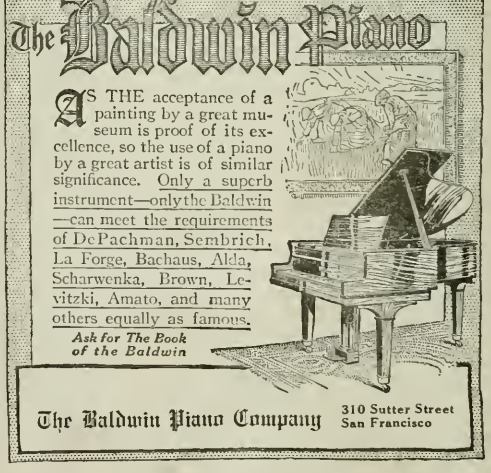
Among the unusual and spectacul scenes is the Golden Cabaret act, whe the night life of a great city is shown its best—or perhaps worst. In this a all the newest songs and dances a given. The Corridors of Chance scer shows a modern gambling house in fu operation with every known gaming d vice being played. In the House of Lo Souls scene the terrible effect of drug on human beings is seen.

ALCAZAR.

"Romance," declared to be one of th most beautiful plays written in the pa decade and which has just closed a year engagement in London, with Doris Kean as the star, is to be the farewell offerin of the present stock season at the Alc zar Theatre, beginning next Mond night with Eva Lang and John Hallida in the leading roles.

"Romance" is a tremendously big sce ic production and calls for a large ca which will necessitate the engaging of number of extra people to augment th regular Alcazar Players. There is a pr logue, three acts and an epilogue to thi big heart drama. The story is grippin and full of human interest with man delicate comedy touches. The play open in the year 1916 and then shifts back t the romantic period of the early sixtie with its quaint customs and costume A young man is madly in love with an ac tress and wishes to marry her. H seeks the consent of his uncle, an age bishop. The bishop listens with kindl tolerance to the young man and then r veals the story of his own past in orde to dissuade the young man from his pu pose.

The story which the bishop tells con prises the three acts between the pr logue and the epilogue. It concerns th bishop's love, as a young man, for a beau tiful opera singer known as Rita Cavs lini. He had met her quite by chance s the home of a wealthy middle-aged ms and each loved the other at first sight The middle-aged bachelor, Van Tuyl, ha been the lover of the beautiful singer an had aided her up the ladder of fame. A this was unknown to the young clergy



n, however, and his romance, which l been developing with startling rapty, was suddenly shattered upon learn- the truth concerning Rita's past. The plications which result serve to pro- a drama of the most absorbing kind. e role of Rita Cavallini suits Miss ng admirably and John Halliday will seen both as the young clergyman and the aged bishop. The production will a gorgeous one.

On Sunday evening, December 17th, the desto Choral Society gave a concert Christmas music, directed by Percy R. Dow, the accompanist being Mrs. os. Prewett Williams. The concert s given at the Presbyterian Church, odesto, Cal. The soloists were: Mr. B. Simms, soprano; Mrs. Hilma Gerd, soprano; Miss Estelle Weast, conalto; Ray T. Bradbury, tenor; J. M. rpen, baritone; J. W. Kaufman, bass. e following is the program: Part I—e Old: Carols (Traditional)—The First el (Chorus), English, In Excelsis oria (Quartet), French, Silent Night, ly Night, German, Mrs. Gerard and orus, Adeste Fideles (O Come, Ye aithful), Italian (Quartet and Chorus), uartet in ahove—Mrs. J. B. Simms, iss Estelle Weast, Ray Bradbury, J. B. aufman); The Angels' Song (Pergoese), Semi-Chorus and Chorus, (Semiorus—Mrs. MacCormack, Mrs. Gerard, iss Kaufman, sopranos, Misses Weast, ariout, Donkin, altos, Messrs. Vitos, Osorn, tenors, Messrs. Snare, Hyslop, Mors, bassos); Peace on Earth (Adapted), ach-Gounod), Mrs. J. B. Simms; Hallejah (Messiah) (Händel). Part II—The ew: Carols—The Manger Cradle Adams), O Little Town of Bethlehem arby), Chorus; O Holy Night (Adolph lam), Mr. Bradbury and Chorus; Nazaeth (Gounod-Buck), Mr. Turpen and orus; Mine Eyes Hath Seen Thy Glory Noel), (Saint-Saens), Mrs. Simms, Mr. radbury, Mr. Turpen; Ring Out Wild ells (Gounod).

A program of "Olden Yule-Tide Melodies" was given on Thursday evening, December 12th, by Percy A. R. Dow, at Sherman, Clay & Co.'s Recital Hall in Stockon, Cal. Mr. Dow was assisted by Mrs. B. Simms, soprano; Ray T. Bradbury, nor; Mrs. Thomas Prewett William, ano; Miss Grace Smith, violin, and Miss ay Dunne, accompanist. The program as as follows: The Talk—Sketches iefly the story of the Noel-Carol with e olden Yule-Tide legends and customs hich these songs celebrated. Especial ote is made of the celebrated secular rols. The illustrations are traditional elodies rendered by voice, violin or ano; The Music—Songs—Mrs. Simms, ld French—Carol of Flowers—Meadows nd Woods—Slumber Song to the Infant esus—Gloria in Excelsis; Piano—Mrs. Villiams, March of the Three Kings—uther-Bach Chorals, Sussex Mummers' arol; Songs—Mr. Bradbury, Old Engsh—First Noel—Wassail Song—God est You, Merry Gentlemen—Bear's ead Carol—The Mistletoe; Violin—Miss mith Slumber, Beloved—Tannenbaumoel-Obligatos; Song—Mrs. Simms, Old erman—Luther's Carol—Shepherd's ong—Silent Night, Modern—Christmas arol of the Birds (Chaminade); Mrs. imms and Mr. Bradbury accompanied by rs. Williams, Miss Smith by Miss Dunne.

Lovers of ensemble music will be deghted to learn that Mr. Greenbaum anounces three programs to be given durg the week of February 11th by that erfect string organization, the Flonzaley uartet.

The Minneapolis Symphony Orchestra, umbering ninety players, under the hon of Emil Oberhoffer, accompanied by oloists of international fame, will comence a tour of the West this month hich will bring the vast aggregation to an Francisco and Oakland during the econd week of February. Manager Greenbaum promises full details in a ery few days now.

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JOSIAH ZURO INTERVIEWED IN NEW YORK.

Distinguished Operatic Conductor Tells of the Numerous Deficiences of the Average Vocal Student.

(From Musical America, December 22, 1916)

Not one of the least of the many favors conferred upon the American musical public by Oscar Hammerstein was the introduction of Josia Zuro, whose sterling qualities elicited immediate recognition. Mr. Zuro was in his early twenties when the famous Oscar made him chorus master at the Manhattan Opera House, but the influence of his musicianship and executive abilities made itself felt in every performance. It was not long before the young man had the chance to conduct various works and his success in handling the orchestra was scarcely second to his ability in organizing a fine stage ensemble.

When Mr. Hammerstein abdicated, Mr. Zuro found occasional opportunities to exercise his rare gifts in several seasons of popular opera given by his father on the lower East Side. Even with a small orchestra he succeeded in delighting musicians (many of whom took the trip downtown for the express purpose of bearing him) by his vivid and vital performances.

Last year Mr. Zuro went to California, where he was active in several fields. He assisted Alfred Hertz in his Beethoven Festival in San Francisco, when a brilliant performance of the Ninth Symphony was given. He conducted various operatic representations, and last fall directed the "Aida" production, which was a considerable success despite the financial difficulties which it entailed. At present Mr. Zuro is in New York, where he will remain until his return to California in February and do a certain amount of teaching and coaching.

A musician of uncompromising artistic ideals, Mr. Zuro finds many things to deplore in the superficiality and narrowness of the average modern operatic student. "They display," he declares, "an unfortunate indifference, not only toward instrumental and orchestral music in general, but also to the vocal music of the classics, which in their opinion is passe. Further, they believe that a command of the style essential to singing this music cannot help them, since it is no longer in the repertoire of opera companies. And you will see them flock to a performance of a Puccini opera and scrupulously stay away from one of Fidelia or Magic Flute or Iphigenia. The worst of it is that the epoch in which the action of these operas takes place is something strange to them—a fact which betrays their very deficient knowledge of literature.

"This is a great hindrance to the full development of a real operatic artist. And it handicaps him especially when it becomes a question of impersonating a serious, historical character. An exhaustive study of literature dealing with the customs and life in general of ancient and mediaeval eras should form a part of every student's daily routine. That he should keep in constant touch with modern prose and poetry goes without saying. The operatic student pays too little heed to the lessons to be learned from dramatic performances. Some never go to the theatre. And it is also the common practice of a soprano to go only to the recital of a soprano and shun the appearance of a baritone or a contralto—and vice-versa. It is my idea that, before studying acting, a student should learn dancing in order to acquire a grace not otherwise obtainable."

Pupils of Mrs. A. F. Bridge, assisted by Miss Zelinsky, violinist, gave a Christmas concert at the Old People's Home on Wednesday evening, December 28th. An excellent program, consisting of solos and duets, was given by the following singers: Mrs. George Fouratt, Mrs. Lloyd Dudley, Misses Ruth Sullivan, Jessie Clyde and Hannah Shimozumi.

In a recent interview in the San Francisco Examiner, Ettore Patrizi, operatic sponsor and editor of L'Italia, tells many interesting incidents of his six months' visit in Italy where he came in personal touch with noted singers and composers. Patrizi tells graphically of the various patriotic employments now being pursued by the celebrities of the operatic stage. He says:

"At Milano I encountered our loved Luisa Tetrazzini. She is a changed woman. She is as trim and fresh as a girl. And she says she owes it all to a California recipe given her by Mabel Riegelman. Tetrazzini has devoted her Lago Maggiore villa to the Red Cross hospital service and she has subscribed for $200,000 of the Italian war loan. She does not sing any more. The war has saddened her to silence. She told me that she tried for a time to sing for war charities, but failed because her voice would choke with tears."

INTERESTING PUPILS' RECITAL.

Ten little pupils of Mrs. Myrtle Stanage Brown gave an interesting recital at her studio, 1011 Walnut Street, Alameda, on Saturday, December 23d. Their work reflected great credit upon their teacher, being especially noticeable for good tone, careful phrasing and excellent interpretation. To this we may add that their numbers were thoroughly memorized, and played with ease and precision.

Little seven-year-old Louise Klays made a really remarkable showing for eight lessons, and gives promise of making a name for herself some day. We were also particularly pleased with the work of Vivien Nobmann, Anita Kreider and Elizabeth Ross. At the close of the following program the children were made happy with Christmas gifts, after which refreshments were served: Part I—Piano Duo—(a) Santa Claus' Guards (Krogman), (b) The Merry Boblink, Vivien Nobmann an Donna Wold; (a) Song of the Sea Shell (Krogman), (b The Message of the Violet (Hartmann), Harriet Fischer (a) Just Because It's You (Erb), (b) The Slumberin Fairies (Erb), Dorothy Waldie; (a) Primrose Danc (Krogman), (b) The Pony Race (Krogman), (c) Th Robin's Lullaby (Krogman), Vivien Nobmann; (a Evening Prayer (Waddington), (b) The Rosebud (Erb (c) The Buttercup (Erb), Louise Simpson; Part II—Carols—(a) Holy Night, Peaceful Night (German Fol Song), (b) O Little Town of Bethlehem (Traditiona Melody), Girls' Chorus; (a) In Days of Old (The Mir uet) (Geo. Hamer), (b) The Prince's Wedding (Har mann), Anita Kreider; Evening Song (Webb), Louis Klays; (a) L'Arabesque (Burgmuller), (b) The Limpi Stream (Burgmüller), (c) Hunting Song (R. Schumann) (d) The Merry Peasant (R. Schumann), Donna Wold Dance of the Harvesters (Hartmann), Margaret Evans (a) The Lotus Bloom (Wilmot-Lemont), (b) The Spin ning Wheel (Carl (Hermann), Elizabeth Ross; (a) O the Meadow (Heinrich Lichner), (b) Rondo Mignon (Baumfelder), (c) Rondo alla Turca (Burgmüller), Mar garet Lee.

CALIFORNIA WRITERS' CLUB.

The December meeting of the above Club was hel at The Abbey, organ studio of William W. Carruth Oakland, on Tuesday evening, December 12th. Th meeting was of a social nature, under the direction o Mrs. H. L. Osgood, assisted by Miss Sarah T. Nott. A informal organ recital, of about an hour's duration, wa given by Mr. Carruth, whose well-played selections wer much enjoyed, after which light refreshments wer served. This meeting was especially planned for th newer members, who have hitherto had little oppor tunity this season for becoming acquainted with thei associates in literary work. As a token of regard t the memory of Jack London, who was a member o the Club, it was proposed to plant a redwood tree a Glen Ellen. E. A. TAYLOR.

The San Francisco Musical Club held its first meetin on Thursday afternoon, January 4th, at the St. Franci Hotel. The program consisted of compositions of Sch mann, Cyril Scott and Grieg. The Club hostess wa Miss Louise Maillard, and members participating were Mrs. Guy Millberry, Mrs. Byron McDonald, Mrs. Jame Pressley, Mrs. Cecil Stone. The assisting artist wa Mr. Conradi. The second meeting will be held on Thurs day afternoon, January 18th, and compositions of Men delssohn, Beethoven and Faure will be given. The Clu hostess will be Mrs. Benjamin J. Schmidt. Member participating will be: Miss Florence Nachtrieb, Mis Elizabeth Warden and Miss Emilie Lancel. Assistin artist, Miss Dorothy Pasmore.

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MUNICIPALITY FEELING THE PULSE OF THE MASSES REGARDING MUSIC

upervisors Allow Enough Money to Give First of a Series of Orchestral Concerts Under the Direction of Frederick G. Schiller, for the Purpose of Ascertaining Whether the Masses are Sufficiently Fond of the Best Music to Justify the Establishment of a Municipal Orchestra Which Gives Concerts at the Lowest Possible Entrance Fees.

By ALFRED METZGER

The Pacific Coast Musical Review has en urged by a number of friends to wax thusiastic about the decision of the oard of Supervisors to furnish the necsary funds to start a series of orchesal concerts under the direction of Fredick G. Schiller. These concerts are to given for the benefit of the masses ho do not possess the necessary means, who seem to be indifferent in the matr of attending the high class concerts the city. Mr. Schiller, the Supervis-s, and many other people are under the pression that the masses in San Fransco enjoy the best of music just as uch as the more favored music lovers, rovided they are given opportunities to sten to it. These people also claim that pular music would not find such ready ceptance on the part of the people in neral, if they had been able to become miliar with music of the better form. his is neither the time nor the place r this paper to express its convictions the matter of educating the public at rge. We shall do so later when our iends have had an opportunity to disver whether or not their expectations ve been fulfilled.

In the meantime, this paper is always lling to assist anyone who intends to d in the musical progress of the commuity. Before we go any farther, we want emphatically state that this movement give the masses an opportunity to lisn to good music at a nominal admison fee is in no way associated with any her musical movement in San Fransco; nor can these concerts from their ry nature become rivals to other musid institutions of longer standing and eater advanced musical ideals. We at that this enterprise will prove of eater stability and finer artistic proporons than is usually associated with mucipal enterprises of an artistic nature. e Municipal Band, for instance, is a ry had example of what such an orinization ought to be. We sincerely hope at Mr. Schiller, who has been entrusted th the formation of the orchestra and e compilations of the programs, will be ven a free hand and will be unhampered political intrigues, and the efforts of ose exercising political pull. Unless is orchestra can be put upon a thorghly efficient basis it will not only ove valueless from an educational andpoint, but even injurious to musical ogress, for it will give the public a rong idea of what good music means, d consequently confirm people in their nviction that good music is boresome.

Now, this forthcoming concert of a wly established municipal orchestra s ended to be the first of a series of six ncerts, and it will take place at the unicipal Auditorium on Sunday night, bruary 4th. It is Mr. Schiller's firm nviction that there are sufficient ople in this city who can not deay the expenses for a symphony conrt, and to whom 10 cents is the maxim amount available for musical ents, to make this series not only stifiable but necessary. In order to be the series with the necessary eclat, loists and a chorus of several hundred ices will assist. Mr. Schiller has firmdecided to omit all music of a "cheap" aracter. He will not stoop down to pular music, nor will he play music at is above the heads of the average an or woman. He will restrict himself orchestral literature of a melodious character and yet fine artistic simplicity.

Mr. Schiller tells us that the programs to be presented at these concerts will include finer material than is usually heard at public occasions of this kind, and he will always stand pat on the proposition of introducing only the best of music. Mr. Schiller has been trained at the fountain head of the world's best music and amidst the inspiration of the world's foremost pedagogues and artists. He has had experience as orchestral leader in large cities in Germany, among them that Mecca of the artist, Munich. He has been associated with distinguished masters of composition and the baton and hails from a country where only the best of music is permitted at public affairs. Therefore his training should thoroughly qualify him for the responsible position which he has been asked to fill. If by any chance the public should fail to respond to this opportunity, it will be positive that for the present at least the people do not want municipal orchestra concerts, and that the Supervisors will not be justified to furnish funds for such events.

That there is a large number of people residing here who fail to attend good concerts, because they are afraid to be bored, can not be disputed. That there is also a large number of people here who, when given adequate opportunities to hear good music at nominal prices, would listen to good music and eventually come to like it, is also an undisputable point. That these thousands of people when once becoming familiar with good music would desire to hear as much of it as possible, and many of them become regular patrons of the San Francisco Symphony. Orchestra, is also certain Therefore it is to the interest of the music lover to assist in making these concerts possible. That these events would injure the San Francisco Symphony Orchestra is ridiculous. There is absolutely no comparison, nor is such injury intended.

A certain portion of our musical people have it in their power to make this first concert a huge success by furnishing the necessary members for the chorus. Mr. Schiller is appealing to the patriotism of the singers to help the city to arouse the masses to an appreciation of the best music. He wants to assemble a chorus that can sing, and make an impression upon the audience so as to arouse it to enthusiasm and the desire to visit other events of this nature. Our vocal teachers and singers have always been generous in this respect, and they should give Mr. Schiller every possible assistance to make this event a brilliant success. Eventually the influence of good music upon the masses will prove of advantage to the musical profession at large, and to everyone who seeks public support in the matter of musical entertainment.

Although Mr. Schiller has been associated with choral organizations in this city he is essentially an orchestral conductor in which capacity he has had previous successes. This will be his first chance to prove to the public of this city that American audiences are willing to give people of experience opportunities to assert their skill. Now, before closing this comment, which will be resumed when these concerts have taken definite form, and when problems to be discussed will be more timely than now, we desire to refer to a matter that is bound to become public property sooner or later, and which may just as well be disposed of right now.

Efforts are being made to "borrow" some of the musicians of the San Francisco Symphony Orchestra for this municipal orchestra. Now this is altogether a wrong way to get at a thing. How long is San Francisco going to remain so provincial a town that it can not get enough musicians for at least two orchestras? How soon is this bad advertisement of the city going to be stopped? A city that claims to have nearly 600,000 inhabitants ought to have enough musicians to organize at least two orchestras, if it has'nt then for the love of decency, get some more. But don't always air these musicians' troubles in the papers and give the city a black eye. The musicians of the San Francisco Symphony Orchestra are paid weekly salaries. They are engaged for a period of nearly six months. They are expected to give their services entirely to the Musical Association, except where their livelihood is concerned. They should not be asked to play in any other orchestra that gives concerts. The Association refused to permit its players to become affiliated with other orchestras in the past. It can not, without being accused of prejudice, make an exception now. The people who criticised Mr. Hertz for not permitting his musicians to play with Sokoloff, will be the first to sneer at the willingness to have the musicians play with Schiller. The claim would surely be made that he would do for the German what he did not do for the Russian. And while all this would be very childish, you and we know that the people behind Mr. Sokoloff would not hesitate to use this weapon. And why should this friction be reopened? We advice Mr. Schiller and the Supervisors to give up the idea of asking musicians from the symphony orchestra to play with the municipal orchestra, and find them somewhere else.

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Beethoven's Delightful Eighth Symphony is Given an Interpretation Which Enhances Its Buoyant and Sprightly Atmosphere, and Occasionally Introduces a Charming Vein of Humor.

By ALFRED METZGER

The one pre-eminent number on the program of the sixth pair of symphony concerts given by the San Francisco Symphony Orchestra under the direction of Alfred Hertz, on Friday and Sunday afternoons January 5th and 7th, was the Beethoven Symphony No. 8, F major, op. 93. Notwithstanding the fact that this is one of the latest compositions that sprung from the magic pen of his creative genius, it possesses many of the elements of the master's earlier works. Mr. Hertz was remarkably successful in bringing out these Beethoven characteristics. The work is rather more delicate and buoyant than most of this master's symphonies which might be classified as rather broad, dignified and dramatic. In this symphony like in the Pastorale the element of daintiness and grace predominates. There is really no climax to the work in the real sense of the word, unless one would call the fourth movement a climacteric period. The purity of works such as this eighth symphony demands a most careful interpretation. Accents, shadings, plasticity in the various instrumental groups of the orchestra, and above all tempi in accord with the spirit of the work must be introduced with the utmost intelligence. It is far more difficult to direct one of these classics in accordance with artistic finesse, than it is to bring out the idiosyncracies of the modern composers. And in this respect Mr. Hertz meets the requirements of the genuine symphony director—indeed of the genius.

It is now so late in the day that an analytical description of the eighth Beethoven Symphony becomes unnecessary, but it is surely proper to say that we have never enjoyed listening to this work more than we did on these occasions when Mr. Hertz's eloquent baton drew from the excellent orchestra every particle of musical sentiment contained in the work. The strings were here particularly skillful and brought out the numerous contrasting nuances, and the quickly succeeding changes of tone color in a manner that left an exceptionally pleasant sensation. The oftener we hear these classics the more do we become convinced that so far no master of composition has as yet made his appearance who could do at the present day what a Beethoven did for the music of his day.

There is considerable beauty in the two selections from Humperdinck's Königskinder, but lack of originality somewhat mars the unquestionable melodic charms of this work. There is considerable emotional power contained in both extracts which Mr. Hertz and his orchestra brought out with unquestionable musicianship. The final number on the program was a Roumanian Rhapsodie by Enesco. While the work possesses many pleasing qualities, it is after all nothing more than a cleverly arranged series of folk songs of a Slavic character. Pathos and patriotism seem to alternate with each other, and particularly notable is the exceptionally brilliant orchestral arrangement which is kept strictly within the lines of musical laws, and still is sufficiently "meaty" to please the lover of ultra modern ideas. We do not think that it is a genuine Rhapsodie, for there does not seem to be a well defined dramatic finale or "apotheosis." Climaxes and anticlimaxes seem to follow one another in sequence rather than gradually culminate toward one tremendous crash, as is usually the case in rhapsodies. Nevertheless the work has many beautiful qualities.

Nathan Firestone, the excellent viola player of the San Francisco Symphony Orchestra, and of the Chamber Music Society of San Francisco, is in San Luis Obispo on a vacation. He was compelled to interrupt his activities on account of illness, and is now taking a complete rest upon the advice of his physician. He will return on February 1st. In the meantime, Lion Goldfwasser, the efficient Russian violinist, also a member of the San Francisco Symphony Orchestra, will play the viola part with the Chamber Music Society.

"THE MESSIAH" IN OAKLAND.

New Year's Eve Performance Under Direction of Alexander Stewart Proves Most Impressive and Memorable

By ELIZABETH WESTGATE

On New Year's Eve, in the Oakland Municipal Auditorium, at half after nine o'clock, a memorable performance of The Messiah began, under the direction of Alexander Stewart. There was a chorus of more than three hundred voices, including great numbers of singers from the various church choirs on this side of the Bay; there was an orchestra of nearly seventy players, and the soloists were Mrs. Zilpha Ruggles Jenkins, soprano, Miss Blanche Hamilton Fox, contralto, Hugh Williams, tenor and Henry Lee Perry, bass. And no small part of the effectiveness of the presentation was due to the fore-thought responsible for the presence of the wonderful old bell from Southern California—the bell said to be the oldest on the American continent. It played its proper part with great dignity and impressiveness.

Mrs. Jenkins was suffering from a cold to such a degree that she was obliged to omit "I Know that My Redeemer Liveth," and was badly hampered in her delivery of "Rejoice Greatly." But her artistry is well known hereabouts, and she certainly had the full consideration of the audience, which filled the galleries and fully half of the seats on the lower floor. Her presentation of "Come Unto Him" was fervid, and full of devotional feeling. Miss Fox sang "O, Thou that Tellest" in noble style, according the fine Handelian utterances their qualities of power and brilliance. "He was Despised," beloved of contraltos for nearly one hundred and eighty years, and more grateful to that voice than any oratorio solo yet written, seemed especially to engage all the fine qualities of Miss Fox's organ.

Hugh Williams, the tenor, was advantageously heard in the difficult and moving recitative and air, "Comfort Ye" and "Every Valley." Mr. Williams' ringing voice was equal to its great task. In "Thou Shalt Break Them," which, it is safe to say, no tenor has ever sung to his own entire emotional and artistic satisfaction, Mr. Williams reached excellence.

The long experience of Mr. Perry in oratorio stood to his vast advantage in his solos, and he made a deep impression, especially with the recitative and air, "Behold, I Tell You a Mystery" and "The Trumpet Shall Sound." The phrases of the latter were a delight to hear, and that as well as the other solos entrusted to this singer were full of earnestness and ardor, and given with respect for the traditions.

To the choruses too much praise could scarcely be given. The singers were watchful of the baton, and Mr. Stewart at all times had his people well in hand. The preparation was not of a few rehearsals, but of years of study under various conditions for years. There are few choir singers, or members of choral societies, who have not studied the Messiah choruses. So that, coming under Mr. Stewart's skillful and virile direction, noteable results were attained. The orchestra's performance was far above the average of that usually possible, and to the conductor's skill must that be due.

At the stroke of midnight, on the darkened stage in the darkened auditorium, a voice rang out, crying, "Watchman, What of the Night?" And the ancient bell answered. If any failed to get a thrill at that moment, he will never be thrilled again in this world.

* * *

It is splendid to know that the music-section of the Oakland Schoolwomen's association will bring the San Francisco Symphony Orchestra, Alfred Hertz, conductor, to the Auditorium Theatre, for three concerts. Oakland will surely stand by the association's endeavor to present the best of everything in music to this side of the Bay.

THE LORING CLUB CONCERT.

The Loring Club gave the second concert of its 40th season at Scottish Rite Auditorium, under the direction of Wallace A. Sabin, on Tuesday evening, December 12th. In accordance with its annual custom the club devoted a portion of the program to the singing of Christmas Carols, including "The Boar's Head Carol" and "What Child is This?" which were sung by the people of England as long as four centuries ago. The Loring Club under the able direction of Wallace A. Sabin brought out the holiday spirit of these folk songs in a manner to impress the audience most forcibly, and the applause was hearty and prolonged. Other works that were given adequate interpretation were: Bossi's Quiete Meridiana Nell' Alpe, for men's voices and strings, and Horatio Parker's setting of that dignified and majestic ode, "Spirit of Beauty." This latter composition is scored for chorus of men's voices, strings and piano.

Other compositions on this exceptionally delightful program included: Henry Carey's Cato's Advice, and four characteristic songs of Finland. The club had the able assistance of Mme. Lorna Lachmund, soprano, who sang a group of exquisite songs with fine voice and splendid artistry, and also the solo parts in Adolph Adams' ever enjoyable Cantique de Noel. Gino Severi's superb musicianship was appreciated in his execution of the first violin part in the orchestra, and Frederick Maurer played the piano part with his matchless skill. Wallace A. Sabin conducted with that authority and that pleasing force which has made the Loring Club one of the foremost male choral societies in the United States.

Miss Margaret Graham of New York has returned to San Francisco after a successful trip to the East. Since her return she sang for the Infant Shelter benefit at the Palace Hotel with brilliant success.

NEW YORK BREVITIES.

By a Musical Review Staff Correspondent

New York, January 3, 1917.

Albert Elkus, the distinguished San Francisco musician, has been visiting here the last two weeks, to the delight of his numerous friends. Since his arrival here, Mr. Elkus has been a conspicuous figure at the various concerts, recitals and opera performances. He is not the only San Franciscan, however, to be seen at the places where good music is propagated. Indeed, one is agreeably impressed by the number of visitors from the Western Metropolis that frequent the concert halls and the opera. A dinner was given last week to Mr. Elkus by his friend Fred Jacoby, the talented young San Francisco composer whose symphonic poem Alfred Hertz performed at the San Francisco Symphony Concert last year. The dinner was a triumphant success, many of Mr. Elkus' friends—musicians, artists and laymen—being present to pay their respects to the welcome guest, and incidentally enjoy a delicious repast. In a very fitting speech Mr. Elkus responded to the high tributes payed him during the dinner by Rubin Goldmark, Fred Jacoby, Josiah Zuro and Victor Witganstein. He very cleverly and entertainingly, among other things, recounted his experiences in New York on the occasion of his first visit to the great city. His little talk was very interesting and illuminating and contributed not a little to the enjoyment of the evening. Nor were absent friends forgotten "in the course of events" and toasts were proposed to Alfred Hertz, Oscar Weil and several others. Mr. Elkus leaves for San Francisco next week and his short stay here will be recorded as a most delightful experience to his old and many newly-acquired friends.

* * *

The annual banquet of the "Bohemians" (Musicians Club of New York) took place on December 28th, the occasion being the tenth anniversary of the club. The big ballroom of the Astor Hotel was crowded with nearly 600 members and their guests. The assemblage was a most brilliant one including some of the greatest musical artists living and financiers of great note. At one table side by side, one could see Kreisler, Zimbalist, Elman, Godowsky, Stokovsky, Friedberg, Harold Bauer, Ernest Schelling, Gabrilowitch, Goldmark, Kneisel and their respective wives. Alma Gluck was there ,too, and at other tables Mr. Damrosch with the "angel" of the New York Symphony Orchestra, Mr. H. H. Flagler, and their guests were seated. Mr. and Mrs. Jacob Schiff, Mr. and Mrs. Henry Seligman and others were the occupants of still another table, etc. During the dinner a very clever parody on the Tannhäuser Overture was played and several other numbers in the same vein were furnished to help digestion. A performance of Mozart's "Impresario," a comedy in one act, in English, was given. The cast included David Bispham, Albert Reiss, Lucy Gates, Greta Torpadie and Mr. Sainpoliz. In the after dinner speech Mr. Rubin Goldmark, vice-president of the Club, spoke of the aims and progress of the "Bohemians" paying a high tribute to the memory of one of its founders, Raphael Joseffy. Telegrams from members whose musical duties forbade their presence at the dinner, were then read. The reading of each of the names was greeted by loud applause and cheering. They were sent by Alfred Hertz, Teresa Carreno, Josef Hofmann, Dr. Ernst Kunwald, Max Zach and several others. Dancing until late hours concluded the event.

* * *

At the Metropolitan Donizetti's "L'Elisir d'Amore" was revived last Saturday with Caruso and Hempel in the cast. The celebrated air "Una furtiva lagrima" was sung by Caruso as he alone can sing it. At the New Year's Eve concert, Zimbalist was the soloist to some 4000 people in the audience. The New Year was inaugurated by an afternoon performance of Parsifal and in the evening Geraldine Farrar made her reentrance in the Metropolitan in her star-role "Cio-Cio-San" in "Butterfly." Both performances were attended by record breaking crowds and several women had to be given medical assistance, having fainted from lack of air and lack of room in the more "popular" places at the opera house. Mme. Farrar or Mrs. Farrar, the way one New York critic insists on calling her, has lost none of her former charms and again fascinated and thrilled her audience in a beautifully pathetic portrayal of the unhappy Japanese maiden. There will be great doings at the Opera House when she and Caruso reappear in "Carmen." A few hours after the box office sale for this performance was opened, there were no more tickets left. A goodly portion of them are in the hands of the speculators, who expect to "get rich over night" on an occasion like that.

* * *

The last day of the old year was marked with an unusual number of concerts, five of which were orchestral. The list of soloists that appeared at the various performances during the day included Kreisler, Zimbalist, Gabrilowitch, Godowsky, Friedberg and others.

* * *

Yvette Guilbert left New York for a tour through the states. During the past half of the season, she has given nineteen recitals at the Maxine Elliot Theatre, which were all well attended. There is little doubt that her wonderful personality plus her inimitable art will win the hearts of her hearers wherever she appears.

One of the handsomest and most cozy studios in San Francisco is the one of Miss Mary Alverta Morse, recently opened in the Studio Building, 1373 Post Street. Miss Morse has had several delightful social and musical events in this artistic apartment since its occupation by her in November. The students' recitals of Miss Morse's are among the most delightful of these occasions in San Francisco.

THE JULIA CULP CONCERTS.

Julia Culp, the ideal singer of German, French and Englishh songs, the possessor of one of the loveliest and best trained voices we have ever heard, an interpreter of lieder far beyond compare and in short, on of the very greatest artists the concert stage has ever known will give three splendid programs in Scottish Rite Auditorium during the coming week.

Here is an artist whom no student of the vocal art can afford to miss for whatever she sings will be rendered as the composer himself would have loved to hear it. Here too is an artist from whom every teacher can learn something—an artist whose work is of edncational value as well as of the most supreme beauty. Better singing than Julia Culp's you will never hear.

With Mme. Culp will appear that master-accompanist and pianist Coenraad V. Bos whose name is too well known here to call for much comment. Suffice it to say that he is one of the true musical geniuses—an accompanist who makes of his work a geniune art.

The first Culp concert will be given this Sunday afternoon, January 14th at 2:30 when the following list of works will be given

1. Sei mir gegrusst ..... Schubert
   Wehmut ..... Schubert
   Liebesbotschaft ..... Schubert
   Auf dem Wasser zu singen ..... Schubert
   Andenken ..... Schubert
2. Japanese Death Song ..... Earle Cranston Sharpe
   Come Again Sweet Love ..... Old English
   Passing By ..... Edward Purcell
   Nuit d'Etoilles ..... Debussy
   Petite Fleur des Bois ..... Massini
3. Piano Solos:
   Elegie ..... Rachmaninoff
   To Elise ..... Beethoven
   Pierette ..... Chaminade
4. Nicht mehr zu dir zu gehen ..... Brahms
   Wenn Du nur zuweilen laechelst ..... Brahms
   Vergebliches Staendchen ..... Brahms
   Von ewiger Liebe ..... Brahms

The second concert is announced for next Thursday night, January 18th with the following program

1. Es blinkt der Thau ..... Rubinstein
   Der Astra ..... Rubinstein
   In der Mondnacht ..... P. Cornelius
   Ein Ton ..... P. Cornelius
   Veilchen ..... P. Cornelius
2. Piano Solo:
   Sonate C major ..... Mozart
   Allegro—Andante—Allegro—Vivace.
3. Song Cycle "Frauenliebe and Leben" (Woman's Love and Life) ..... Robt. Schumann
   His Image.
   He, of all the Best, the Noblest.
   Heavenly Dream.
   Thou Ring Upon My Finger.
   Bridal Day.
   Tears of Happiness.
   Love's Delight.
   The Forsaken.
4. Ich ging mit Lust ..... G. Mahler
   Ich atmet einem Lindenluft ..... G. Mahler
   Benedict die selge Mutter ..... Hugo Wolf
   Schon strecht' ich aus ..... Hugo Wolf
   Mausfallenspruechlin ..... Hugo Wolf

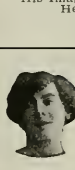
The farewell Culp recital is announced for next Saturday matinee at 2:30 as Mme. Culp is to appear with the symphony orchestra on the Sunday. Before the earthquake Saturday was the most popular day for concerts in San Francisco and we can see no reason why it should not again be so. This program is a somewhat novel and unusual one.

1. Der Juengling und der Tod ..... Schubert
   Des Fischers Liebesglueck ..... Schubert
   Die Forelle ..... Schubert
   Wiegenlied ..... Schubert
   Du bist die Ruh ..... Schubert
2. Folk Songs:
   Geluckig Vaderland ..... Dutch
   Het Kwezelke ..... Dutch
   Far Away ..... English
   O ma chere Maison ..... French
   Phyllis and die Mutter ..... German
   Das Muehlrad ..... German
3. Piano Solo: Impromptu B flat major ..... Schubert
4. Medieval Eventide Song ..... Albert Spalding
   Sicilian Lullaby ..... Albert Spalding
   Deep River (Negro spiritual) ..... William Arms Fisher
   I Heard a Cry ..... William Arms Fisher
   Indian Love Song ..... Thurlow Lieurance

It will be interesting to hear Albert Spalding, the eminent young violinist in the role of composer. Mr. Spalding plays here next month in conjunction with Rudolf Ganz, the Swiss pianist.

Manager Greenbaum has never presented a more beautiful series of programs sung by as fine an artist as Julia Culp and crowded houses should gather to welcome this "queen of song."

Tickets are on sale at Sherman, Clay & Co's., and Kohler and Chase's.



Julia Culp

The Dutch Lieder Singer

Coenraad V. Bos, Pianist

Scottish Rite Auditorium

This Sunday Afternoon, January 14 at 2:30
Thursday Night, January 18 at 8:15

and

Saturday Afternoon, January 20 at 2:30

Tickets, $2.00, $1.50, $1.00 at Sherman, Clay & Co.'s and Kohler & Chase's.

Steinway Piano

Yvette Guilbert

Singer of French Songs—Diseuse

Sunday Afternoon, January 28 at 2:30

Tuesday Evening, January 30 at 8:15

(Benefit for Society for Befriending Girls)

and

Sunday Afternoon, February 4 at 2:30

MAIL ORDERS now to Will L. Greenbaum at Sherman, Clay & Co.'s. Prices, $1.00, $1.50, $2.00. Box offices open Monday, January 22, at Sherman, Clay & Co.'s and Kohler & Chase's.

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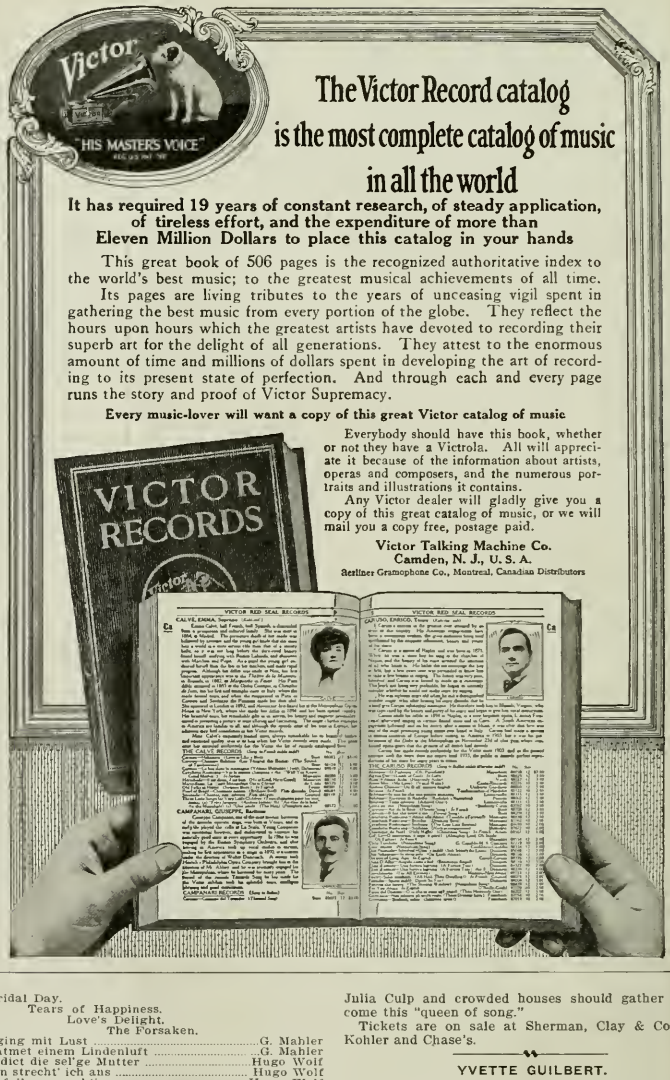

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YVETTE GUILBERT.

In writing of the performances of that supreme artis Yvette Guilbert, the idol of Paris who is soon to appea here, the critic of the N. Y. Sun says "Recital is bu a faint description of the entertainment which Yvett Guilbert provides. She is more eloquent in one of he songs than many an actress in a five-act play, and sh is able to express more by her voice than some of th famous prima donnas in an opera."

The writer on the Times puts it in this way "The in teresting thing about Madame Guilbert's performance i the unceasing play of imagination and dramatic sug gestion in the delivery of her songs. Some sparkle wit humor and gayety; some are effervescent with drollery some are quaint, and there is a note of tenderness an even pathos. She went through a wide gamut of expres sion with seldom need of repeating herself. An Yvett Guilbert performance is a refreshing novelty in ever way."

This genius of a woman will give three performance at Scottish Rite Auditorium the dates being Sunda afternoon, Jan. 28th, Tuesday night, Jan. 30th and Sun day afternoon, Feb. 4th.

At each performance the artist will appear in differen costumes of the periods to which her songs belong. Th program of Tuesday night is entitled "Ten Types o Women" and will be given for the benefit of the Socie for Befriending Girls, a most worthy charity whose o ject is to secure positions and provide a home for deser ing girls. This is said to be one of the artist's mos attractive offerings. Prices for the Guilbert perform ances will be $2.00, $1.50, and $1.00 and tickets may no be ordered by mail from Will. L. Greenbaum at She man, Clay & Co's.

Miss Emily Gresser, violinist, and Gustav Feran composer-accompanist, will be Yvette Guilbert's assis ing artists.

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Mediocrity never is attacked. Indifferent and imperfect creations never arouse jealousies; never are they assailed. The homely though conscientious efforts of the unskilled artisan, the canvas of the painter who lacks in drawing or technique, the melodies of the uninspired composer or the writings of the unimaginative and untutored author, create no antagonisms, breed no envious criticisms, no clamorous denunciations. Instead, it is ever the leader at whom are directed the poisoned arrows of jealousy, the vigorous deprecations of the dissatisfied and the denunciations of the envious.

He whose product is good enough or great enough to attain leadership will lead. He who by his courage and industry has blazed a new trail, will see that trail a highway. He who by his genius and perseverance has created an article which is epoch making in the arts, will see that epoch recorded and will reap the just reward of his efforts.

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Emil Oberhoffer, the conductor, is a most virile and ifted musician, a born leader and a man who can con-ey his thoughts to others. He is energetic, magnetic nd above all a student—a man who respects the com-osers and their works. In short he is truly a great onductor. The concert master, Richard Czerwonky, and he first cellist, Mr. Van Vliet, are both men of eminence n their profession and the same might be said of every rincipal player in the orchestra. Each year the direc-ors of the Minneapolis Orchestra Association have per-nitted the orchestra to make one long tour. On two ccasions New York and Boston have been visited and he critics have been most flattering in their praises or it is in every sense a great symphony orchestra.

This year the Pacific Coast will be visited for the first ime. Manager Greenbaum will present the orchestra or three concerts here on Thursday and Friday after-oons, February 8th and 9th, on Saturday night, Feb. 0th in Oakland and at a monster farewell concert here n Sunday, Feb. 11th on which occasion Richard Strauss' An Alpine Symphony" will be played for the first time ere. On this occasion too Marcella Craft will be the so-ist offering a scene from Strauss' opera "Salome."

Full details of all the concerts will be shortly an-ounced.

'INA LERNER TO RESUME CONCERT ACTIVITIES.

Distinguished Russian Pianist, After Enjoying a Rest on the Pacific Coast, Will Make Her Fifth American Concert Tour.

Among the benefits derived in America from the Eu-opean war, none is more wide reaching than the pres-nce of so many distinguished artists in the larger Amer-can cities. While most of these great artists have hosen the Eastern cities for their temporary abode, a ew of them honored San Francisco with their pres-nce. Among these Tina Lerner is one of the most distinguished and famous. Although she announced at the time of her arrival that she would take a much needed rest from her strenuous activities, it was not long before she was induced to appear now and then in concerts, but she faithfully resisted all demands for a regular concert season. Since her successful tour of 1914-15, she has not devoted herself strictly to her professional duties. She will leave San Francisco in February to enter upon her 1917-18 tour under the management of Annie Friedberg.

Now, there is something radically wrong with San Francisco to permit artists like Tina Lerner to leave its environments permanently. And what is really the matter is an indescribable attitude of music clubs and individuals toward artists who reside here—an attitude that seems to infer that the moment an artist, no matter how distinguished, locates among us, he or she becomes "localized." This paper has tried again and again to impress upon the minds of its readers the important fact that we need distinguished artists here, before we can lay claim to metropolitanism. But if our clubs, our managers and our music lovers persist in looking down upon great artists who make their home among us, every musician of distinction will be afraid to stay here, for fear that his or her artistic reputation might become tarnished through residence in San Francisco.

Now this is a more serious proposition than our readers may realize. We note in Tina Lerner's announcements in the Eastern musical press that she does not mention her sojourn in San Francisco. We can not blame her under the present conditions. Unless something is done to abolish this contempt for "local" artists, unless something is done quickly about refusing to consider artists for the eminence which they deserve, it will be impossible to attract distinguished people here. We know that some of our clubs refuse to pay artists adequate remuneration for their services the moment they locate here. They are told that they are local artists and consequently not entitled to such recognition. We know an association in this vicinity which refuses to engage an artist the moment he lives here, no matter how distinguished. Now this is all the worst kind of provincialism, and is injuring this city more in the estimation of outsiders and the great artists than anything else. For the love of fairness, get out of your provincial shells and become metropolitan!

It is not necessary to enumerate at this time the many artistic triumphs enjoyed by Miss Lerner. Suffice it to say that she is one of the most successful virtuosi in the world. She will enter this fifth American tour with renewed zeal and enthusiasm, and we predict one of the greatest and most prosperous seasons of the justly famed artist's career.

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Suite No. 1, "L'Arlesienne" ..... Bizet
"Danse Macabre" ..... Saint-Saens
"On the Moldau River" ..... Smetana
Overture, "Tannhauser" ..... Wagner
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ALTHOUGH HELD IN AUSTRIA, DESTINN IS ABLE TO SING HERE.

Famous Soprano Heard with Caruso, Farrar, Kreisler and Other Noted Artists.

According to the latest news dispatches Emmy Destinn, the great Bohemian soprano, who returned home to her castle in Bohemia at the close of the opera season last spring, will not be permitted to leave Austria. The Austrian government insists upon holding her within its own borders, and in consequence she will not be able to fulfill her contract for her operatic appearances at the New York Metropolitan Opera House. But thanks to the Victrola, music-lovers everywhere will still be able to enjoy her beautiful voice in their own homes, and a new contribution by Destinn is among the offerings in the new Victor Records for January, which have just been issued. The number is Mozart's charming little lullaby, and Destinn sings the melody with the naive tenderness of a mother putting her babe to sleep.

While Faure is best remembered as the composer of "The Palms," his "Sancta Maria" will be regarded by many as an even higher plane of musical inspiration, and Caruso sings this "dream of angelic choirs" to perfection. Beginning with quiet reverence the vision quickly rises to greater realization, ending in a glorious climax of gratitude and praise. Geraldine Farrar presents a magnificent interpretation of that noble song, "The Holy City," which continues to remain tremendously popular. Johanna Gadski offers Schumann's little musical pastel, "Lotus Flower," with deep poetical insight and delicately sympathetic singing, and Frieda Hempel is heard in Burleigh's pathetic "Just You." The natural pathos of the melody is emphasized by the touching use of minor harmonies in a major key, furnishing just the background of mingled emotions roused by the singer's art.

Destinn

Fresh from a conquest of South America, where she sang with Caruso and Ruffo, Amelita Galli-Curci came to this country recently to sing with the Chicago Opera Company, and she also joined the host of famous artists who make records for the Victor exclusively. The first two records by this new coloratura star are "Dearest Name" from Rigoletto in which her magnificent powers of bel canto are lavishly displayed, and a forceful Spanish composition whose interesting melody is decorated with occasional turns and trills. New beauties are unfolded in the familiar strains of "A Perfect Day" as sung by Alma Gluck, and the effect of the male chorus is extremely attractive. Gluck and Homer present a duet of "Long, Long Ago;" that old song, exquisite in tenderness and passion. Mme. Homer also sings Tschaikowsky's "Ye Who Have Yearned Alone" with wonderful understanding, her peculiarly rich contralto having just the dark color so eminently suited to the composer's conception.

John McCormack sings "Love, Here is My Heart" to one of the most joyous refrains he ever chose to sing. Never was he in better voice, never did he find a song better suited to him, both in music and sentiment, than this his latest offering. Emilio de Gogorza sings a Mexican folk-song so realistically that in fancy we cross the border as we listen; Titta Ruffo contributes a superb interpretation of the Faust aria, "Dost Thou Remember?" from the Church scene; and Herbert Witherspoon displays his rich, sympathetic bass most effectively in the exceedingly charming "It Was Not So to Be." The brilliant vocal qualities allied to keen dramatic sense, which have given to Evan Williams a place apart among oratorio singers, were never better displayed than in his new record, "The Sorrows of Death." Every word rings out clear and true, and the changing moods are portrayed with vivid intensity. Clarence Whitehill presents "Some Day I'll Wander Back Again," singing it with a full, round tone, even in quality and splendidly sustained.

Ruffo

All the grace and charm that go with powder and patches, silver and old brocade, may be found in the charming "Minuet" of Boccherini's and Fritz Kreisler's art finds equisite expression in this delightful number. Another beautiful violin solo is the "Love's Delight" number contributed by Maud Powell, and with the magic of her bow she evokes a happy, confident mood from this simple, tender melody. In his pianoforte solo of Debussy's "First Arabesque," Julius L. Schendel brings out with consummate skill the delicate chord effects; and also plays the passionate "Serenade Levantine" with much poetic freedom. Maximilian Pilzer offers a delightful little violin serenade by Sgambati, and Samuel Gardner is heard in a splendidly played "Andante" from the deBeriot concerto.

Powell

The flute, violin and harp combination of the Neapolitan Trio is especially suited to the plaintive "Sweet Spirit, Hear My Prayer," and the Venetian Trio (violin, 'cello, and harp) in "Hope" offer one of the richest and most beautiful of Mendelssohn's Songs Without Words. Francis J. Lapitino's arrangement for the harp of the favorite "Humoresque" of Dvorak, played by himself, is one which will give much delight and his transcription of Mendelssohn's "Consolation" is effectively suited to his instrument.

Kitty Cheatham is blessed with a magic skill in bringing back to us our childhood days, and in filling the nurseries of our own children with such songs as children love. The four Mother Goose rhymes and a charming old French ditty which she presents will be welcomed with delight. The Victor Male Chorus sings two groups of well known college songs which will be welcomed from a musical point of view, quite apart from the charm of the old tunes familiar to the alumni of the various colleges represented.

"EXPERIENCE" SCORES SUCCESS.

Cort Theatre is the Scene of Excellent Allegorical Play, Enacted in a Most Convincing and Impressive Manner.

It was a real pleasure to attend the Cort Theatre Monday evening, January the 8th, for the opening performance of the allegorical play, "Experience." The play is well cast and those taking part are deserving of much praise. The scenic effect all through the performance was splendid, especially that showing the Cabaret, which leads "Youth" to the Primrose Path, where he meets Pleasure, and all her associates, such as, Beauty, Passion, Intoxication, Deceit and all her other friends. From there he is lead by "Experience" to the Corridors of Chance, as having lost most of his money with Pleasure, he seeks some way to win it back, through trying his luck with Chance, he wins for a while but soon loses what he has won so that he is driven to the "House of Last Resort" where he becomes a waiter. Among the many people that frequent the place he is working in, are two characters that stand out noticeably in this act which are "Grouch" portrayed by George Barry, and "Frailty" acted by Miss Florence Flinn, both of them doing their parts extremely well. Youth gets into trouble at the place where he is working and is discharged; which sends him into the street without any means of support! There he meets Poverty, Chiltonham Faulkner, and here must be said something about his acting and also his makeup. While he was only on the stage for a few minutes, his acting was perfect, and his makeup also, he brought out all the horrors that the character he was interpreting meant.

There are many other episodes that are worthy of mentioning, but space will not allow me to go into too much detail, and now I want to say something about the individual acting of some of the actors and actresses that helped to make "Experience" such a success. Conrad Nagel, impersonating "Youth" was very realistic in every act, bringing out all the emotions of Youth. The acting of Miss Florence Flinn, in taking the part of "Frailty" deserves much credit as she brought out all the suffering and sadness that women of the character she was portraying undergo.

A great deal of credit is due to Edmund Elton, who took the role of Experience, and it was a pleasure to watch his acting. Taking the entire play as it was produced Monday night, with every one acting as they did, I see no reason why the Cort should not be crowded during the rest of the engagement.

LAETITIA PENN WASHBURN.

FIFTH SYMPHONY "POP" CONCERT.

Judging by the program, the fifth "pop" concert of the San Francisco Symphony Orchestra, directed by Alfred Hertz, and scheduled for Sunday afternoon, January 14, at the Cort Theatre, will prove the most delightful event yet given of thi special series, in which Conductor Hert aims to give music that is light but no trivial. Every number on the program i a melodic masterpiece. The last num her on the program, the Tannhäuser ove ture, will probably be looked to with th greatest interest of all by music-lover because of the fuorre created by Hert with this Wagnerian offerings at the fina concert of last season.

Auber's Fra Diavolo overture, Bizet' first suite from L'Aresienne, and Sain Saens' Danse Macabre, with the viol obligato by Concert-master Louis Persir ger, are certain of being received wit favor. A particularly melodious numbe is Smetana's On the Moldau River, whic treats partly of Bohemian folk-tune Tickets for this "pop" concert range fro but 25 cents to $1, and may be had a Sherman, Clay & Co.'s.

Julia Culp, the world-renowned liede singer, will be the soloist with the Sa Francisco Symphony at the seventh pa of symphonies for January 19 and 21, a the Cort. These will be Mme. Culp's firs appearances with an orchestra in thi city.

Mme. Culp will sing two Claerchen lie er from Egmont, Schubert's Ave Maria and a group of three lieder, embracin Wagner's Träume, Schubert's Ständche and Strauss' Morgen. The program wil further include Brahms' Fourth Sympho ny in E minor, which will thus have it first performance by the San Francisc Symphony Orchestra; Saint-Saens' bril liant symphonic poem, Phaeton, and Bee thoven's overture to Goethe's tragedy Egmont.

Unusual interest attaches to the or chestration of Schubert's Ständchen, on of the lieder to be sung by Mme. Culp It was arranged orchestrally by Arnol Schoenberg, the musical "revolutionist," and he has embroidered Schubert's sim le song in fascinating fashion.

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ORPHEUM.

The Orpheum offers an entirely new bill for next week and one which is remarkable for extraordinary merit and quality variety. Phyllis Neilson-Terry, England's most brilliant young actress, a niece of the famous Ellen Terry, will make her first appearance in this city. Miss Terry is one of the very best European actresses that have visited this country and the miscellaneous program she will present is a marvelous exhibition of versatility and genius She begins her offering by singing "Don't You Remember Sweet Alice Ben Bolt." This she follows with "Couplets du Mysoli." The dramatic portion of her act consists of two scenes from "Romeo and Juliet," the first being one in which Juliet seeks Friar Lawrence for advice in his cell, and the second the famous "Potion" scene, which, in the opinion of many eminent critics, is the greatest tax on the ability of a tragedyne that the stage has ever imposed. Clayton White, although too long absent, is not forgotten, and his reappearance will be gladly welcomed. Actors of his calibre are unfortunately too rare. Mr. Clayton, who brings with him a startling little company, will present "Peggy," a one-act play by Roy Atwell which won the Lambs' Club silver cup offered for the best sketch of the year produced at the Lambs' Club Gambol. Milt Collins, who the Speaker of the House," will give a conception of the foreign politician discoursing on American subjects. It is funny in the extreme, for Collins is a character of extraordinary talent. The Miniture Revue has for its cast marionettes which are manipulated with wonderful skill by Lillie Jewell Faulkner. Among the characters introduced are Mr. and Mrs. Vernon Castle, Mutt and Jeff and Texas Nell. The chief feature, however, is a baseball game, one of the funniest bits of comedy ever presented. John and Winnie Hennings, "The Kill are Kouple," provide much good entertainment. Hennings is a capital eccentric dancer, a unique pianist and a clever mimic singer. Miss Hennings is a very attractive and clever actress and a fine cornet player. Burdella Patterson, beautiful in form and face, will appear in a series of artistic poses. Joe Morris and Flossie Campbell will appear in a skit called "The Aviate-her." They sing well and indulge in witty repartee. A special feature of the new bill will be Jack Donohue and Alice Marion Stewart, who with the assistance of original and grotesque make-ups succeed in getting the most out of their songs, dances and dialogue. Mr. Donohue is a champion soft-shoe dancer.

ALCAZAR.

"War Brides," the first production of the Herbert Brenon Film Corporation, will be seen at the Alcazar Theatre, beginning next Monday with two performances daily, one at 2:30 and another at 8:15 in the evening. This picture will introduce to moving picture patrons a new star, Nazimova, and will be the first of the big, feature photodramas which the Alcazar management plans to offer its patrons during the next few months. Well known on the stage, she is now making her debut on the screen in a film version of the play by Marion Craig Wentworth, in which she made such a sensational success in vaudeville. "War Brides" is an intensely dramatic story, but while it has to do with conditions brought about by the war, there are no battle scenes. A trench is shown and the effect of the fighting upon the troops, but no battle scenes are enacted. The main story has to do with the sufferings of the women at home. Joan, the young widow, defies the military authorities, and urges the young women of the village to refuse to become brides of the departing soldiers. She is imprisoned, but escapes and leads a band of mourning women to meet the king and protest against war. Her own individual message she delivers in a most dramatic manner. Herbert Brenon has excelled himself in this production. His previous successes, "Nepine's Daughter," "The Soul of Broadway," "The Clemenceau Case," "The Kreutzer Sonata" and others have won for him a reputation second to that of no other director in the world. There will be no increase in the regular Alcazar prices, despite the fact that "War Brides" comes direct from a long run at the Broadway Theatre, New York, where it has been playing at two-dollar prices.

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S. F. MUSICAL CLUB GIVES CHRISTMAS CONCERT.

Children Given a Splendid Treat With Program Prepared Specially With Consideration of the Yuletide Season and the Holiday Spirit.

Owing to the fact that the events of the San Francisco Musical Club take place on Thursday afternoons, the day of printing this paper, it is usually impossible to review these excellent affairs according to their merit. The recent Christmas Concert, which took place at the St. Francis Hotel on Thursday afternoon, December 28th, was also a delightful occasion, and the following review, from the San Francisco Chronicle of December 31st, is ample evidence of the success of the same.

The holiday program of the San Francisco Musical Club last Thursday was a highly satisfactory mingling of artistic and nonsensical matter, and, while it was primarily for children, the advanced intellect of grown-ups was far from being bored. "Mother Goose" was a predominating feature of the day, and it was easily noticeable that more than a few in the audience whispered in unison with the players when the old, familiar rhymes were rattled off in their properly sing-song fashion. Every child knows "Mother Goose," and it was evident that every child of older generations knew the lovable dame also and has remembered her, judging from the participation of the listeners in the several verses.

"We all feel so refreshed and rejuvenated," said one very prominent woman. "It's a real joy to be carried back to our childhood days, and if the club had given this entertainment for grown-ups alone it would have had to find a place much larger than even the St. Francis ballroom." So the children were by no means the only beneficiaries of an entertainment planned in their honor. The idea was evolved by Miss Adeline Wellendorff, chairman of the program committee for the current season. Her thought and skill brongbt forward numbers and compositions holding every element of humor combined with classicism, and nothing was offered approaching the commonplace, even though none of the compositions were "over the heads" of the musically uneducated.

The orchestral selections given by the musicianly Mother Goose personages were from Richard Thiele's "Kinder Sinfonie" and the "Nonsense Rhymes" of Margaret Lange and were set to such music as one would expect to hear from Ravel or Debussy. Of course the latter scores were a bit exaggerated to fit the picturesque "lyrics," and to the great credit of Mrs. George C. Winchester, these same "lyrics" were developed to the full extent of their whimsicalities. She did them in a truly delightful manner, which also disclosed the breadth of her vocal training.

MacDowell's "Children's Pieces" for piano included a spoken prelude, in which the "Sandman" announced his vocation. Then came the stories of "Sung Outside the Prince's Door," "A Tailor and a Bear," "A Tin Soldier's Love," "To a Humming Bird" and "An Elfin Round," followed by the piano transcription, which disclosed the inimitable mimicry and descriptive power of America's foremost composer, MacDowell. National folk songs of Germany, Italy, France, Russia, Denmark and Ireland were sung by members in costume, and the entertainment ended with three Christmas carols by the club choral. This was the only number devoid of childish feature, but its colorful dressing and simplicity of tune made it adaptable and welcome to the children's sense of pleasure.

REORGANIZATION OF THE SHAVITCH TRIO.

The Shavitch-DeGrassi-Bem Trio closed its regular series of chamber music concerts in the Italian Room of the St. Francis Hotel recently. For the remainder of the season, during which Mr. Shavitch and Mr. Bem have arranged for a series of concerts before prominent musical clubs and similar organizations, the Trio has been reorganized. Herman Martonne has been engaged as the violinist of the Trio. Mr. Martonne is one of San Francisco's most prominent violinists, being assistant concert-master of the San Francisco Symphony Orchestra. Further announcements about the concerts to be given by Messrs. Shavitch, Bem and Martonne will be made presently.

REMARKABLE RECOGNITION OF CHAMBER MUSIC

The Saturday Club of Stockton has written to Mrs. Jessica Colbert, who manages the California tours of the Chamber Music Society of San Francisco, that it desires to re-engage this organization early in April. This is the first instance on record when the Stockton Saturday Club has re-engaged any musical attraction, whether the same came from the outside or from California, during the same season. But the members of the club enjoyed the work of the Chamber Music Society so thoroughly, and the program was so delightful, that a universal request has been made for another concert this season.

BIGGERSTAFF PUPILS IN CONCERTO RECITAL.

Mrs. Bruce Ffoulkes, Mrs. Charles Cross, Louis von Hergert, and Miss Marion de Guerre, pupils of Frederic Biggerstaff, the well known pianist and pedagogue, gave a concerto recital at Sorosis Club Hall, 536 Sutter Street, on Thursday evening, December 21st. Mrs. Cross, on account of sudden indisposition, was unable to participate in the program. Mrs. Ffoulkes played Mendelssohn's Concerto in G minor in a manner that revealed inborn musicianship and unquestionably thorough training. Technically she overcame all obstacles in a manner that revealed ease and fluency, and musically she proved to be an apt and intelligent exponent of this highest form of piano literature.

Louis von Hergert played the Grieg Concerto in A minor, exhibiting a splendid sense of rhythm and adequate accentuation, attaining that atmosphere of ruggedness and virility which represents such a splendid trait of Grieg's works. The necessity of phrasing the work intelligently and with the required robustness was thoroughly comprehended by Mr. von Hergert. The concluding number on the program was an Interpretation of Tschaikowsky's Concerto in B flat minor by Miss Marion de Guerre. This uquestionably skillful pianist accentuated the brilliant qualities of this work in a most impressive manner, overcame all digital difficulties with ease, and brought out the melodic beauties of the work with exquisite care. Mr. Biggerstaff has reason to be exceedingly proud of his pupils.

SEMI-ANNUAL MEETING OF MUSIC TEACHERS.

The semi-annual meeting of the California Music Teachers' Association was held at the California Club, San Francisco, on Tuesday evening, January 2d. President Alexander Stewart presided and reports of the progress of the work of the Association were read from county vice-presidents, local branca presidents and secretaries of the various districts embraced in the membership of the Association.

Especial encouragement was found in the interest which is being taken in the work of the Association in some of the interior cities of the State, such as Sacramento, Riverside, San Jose, San Diego, etc. The Los Angeles branch Association has removed its affiliation with the State organization.

An informal discussion of the music extension work, in which the Association is cooperating with the Extension Department of the University of California, and the matter of certification of music teachers by the State Board of Education, was participated in by many of those present.

Following the business meeting a brief program of musical numbers was given by Miss Nelson, soprano, and Cedric Wright, violinist, accompanied by Miss Beatrice Clifford.

Announcement was made of the election of officers for the State Association for the ensuing year as follows: Alexander Stewart of Oakland, President (re-elected); Albert Conant of San Diego, General Vice-President (re-elected); H. W. Patrick of San Francisco, Treasurer; Albert Elkus of San Francisco and George McManus of Berkeley, Directors. In addition to these, Miss Elizabeth Simpson and Mme. M. Tromboni remain as holdover members of the Board of Directors, having been elected previously for a two-year term.

The annual convention of the Association will be held in Sacramento next July.

PACIFIC COAST
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JULIA CULP REPRESENTATIVE OF INTELLECTUALITY IN VOCAL ART

istinguished Exponent of Vocal Classics Combines Technical and Emotional Requirements of the Art of Song and Makes Well Known Compositions Pregnant With Individualism, Blending Pure Artistic Intelligence With the Charm of Her Personality—Coenraad V. Bos Contributes Greatly to the Unqualified Enjoyment of the Program

By ALFRED METZGER

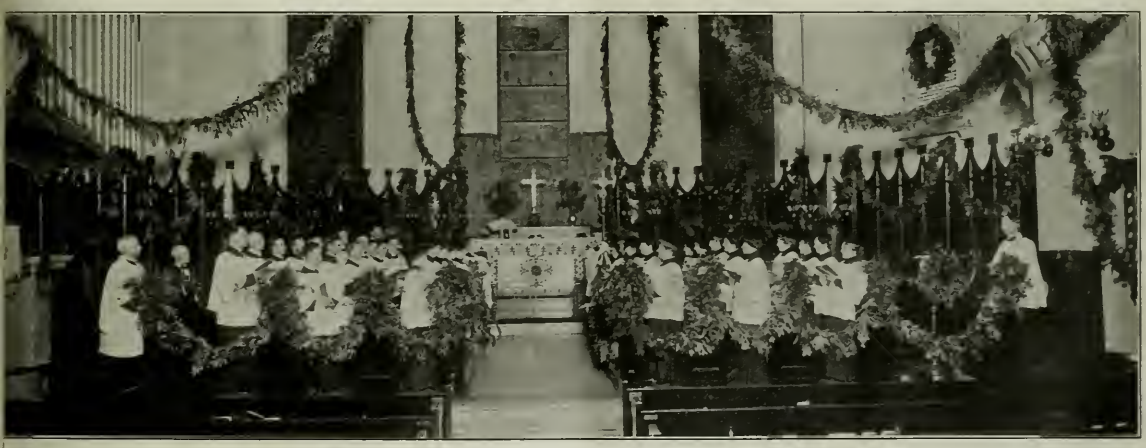
To really enjoy Julia Culp's art you must be able to ten intelligently to her exposition of the various works vocal literature included in her programs. It is not ough to merely admire the flexibility and purity of r beautiful soprano voice, neither is it sufficient to in pleasure from her personal "magnetism," in order extract that artistic satisfaction from her performces which their spirit and their intellectual atmosere hide from the uninformed. Musicianly finesse ght easily be mistaken for "coldness," her bel-canto ay fall unheeded upon unresponsive ears. It is for ese reasons that Julia Culp is an artist whom vo students, above anybody else, must hear, if they sh to add to their store of knowledge. Any singer, he professional or not, does not possess sufficient ambition or energy to gain success, if he fails to attend ncerts such as Julia Culp is giving here, and of which e concert last Sunday afternoon at Scottish Rite Auorium was a striking example.

Mme. Culp is one of those artists who testify to the hausting your physical resources. At times she uses a sustained phrase in a manner that causes astonishment because of its extent, and, nevertheless, when you think her breathing power about exhausted, she surprises you with an additional splurge of crescendo. This is vocal art brought down to its infinitesimal skill and intelligent application.

Her powers of emotion manifest themselves in an individuality of expression that make her readings different from that of any other artist, and still make them memorable because of their unquestioned authority. Whether the song may be one of Schubert's matchless gems, whether it may be one of Brahms' incomparable romanticisms, or whether it is a modern work of less force and originality, somehow Julia Culp forces you to listen to everything she does with respect and admiration, for she says it in a manner that makes every word important while she sings it. This is another feature of Julia Culp's concerts that no genuine music lover can afford to miss.

on the Pacific Coast. Antonia Sawyer, like other New York managers, is here laboring under a grave misapprehension, like others to whom the West is unfamiliar. And as long as these managers hold to their convictions their artists will suffer financially. In the meantime, artists like Julia Culp will hold our public responsible for lack of artistic appreciation, while they should blame their managers for not giving them the opportunities they are entitled to. More publicity for your artists on the Pacific Coast, you ladies and gentlemen of New York, and less confidence in your own judgment, please!

Coenraad V. Bos, is one of those accompanists whom a conscientious chronicler of musical events can not afford to ignore without exhibiting a woeful lack of artistic proprieties. He is a master of his craft, playing in a manner to accentuate the characteristics of the soloist, and yet making himself felt in a somewhat indirect manner. It is possibly because of our admiration for Mr. Bos as an ideal accompanist, that we can not be-



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th that it does not matter so very much how you arre st an artistic conclusion, as long as the result meets th the highest musical principles. Some people, senive as to the perfection of technical details, might ject to the audibility of the artist's breathing, to the ain visibly manifested in the muscles of her neck, the occasional, but not too frequent, lapses from lly comprehended enunciation; but they can not posly find fault with the final result which reveals itf in an intellectuality of phrasing and coloring which mps Mme. Culp as the foremost among the artists oted exclusively to concert singing. She has maseed the art of song interpretation to a degree where eriority is practically impossible.

ier breath control, and through the same her "supt" as well as endurance, is something that can not forgotten when once heard. She is especially skillful her judgment as to how much or how little of a mual phrase to "bind" into one breath. She never exists her powers of resistance, and one involuntarily ows that no matter how much energy she may bestow on a dramatic period, she always possesses a certain ount of reserve force. This is really one of the greatacomplishments of an artist—the gift of never ex-

Particularly effective is her bel canto, which includes that "feathery" use of the half-voice which so few artists understand how to employ with adequate effect. At times she merely "breathes" some of the phrases in the faintest manner, and yet every tone is heard and every syllable understood. Again, she attains at times the fervor of a dramatic climax without forcing her voice into any display of roughness or unevenness. With a delicacy delightful to behold, she accentuates a sentiment of humor here or of pathos there, without at any time using this gift at an inopportune moment. There are quite a number of singers who infuse humor into a phrase that does not justify it. They do this for the sake of tickling the audience's palate. It is not artistic, and Mme. Culp never resorts to such illegitimate means. She is an artist par excellence, and rises head and shoulders above the average concert artist.

Mme. Culp, if our public could be made to understand her merit, would crowd our largest auditorium to capacity. But her New York manager, with an indifference that is astounding, does not give her the opportunity in the West which she gives her in the East She takes it for granted that as long as an artist is known east of the Rocky Mountains, she is also known

come quite so enthused about Mr. Bos the soloist. However, in this instance, we are afraid that the compositions rather than the manner in which they were interpreted prevented us from judging Mr. Bos from the standpoint of the virtuoso. The group of three pianistic works, although by representative composers, did not exhibit those emotional or intellectual characteristics which would necessitate an unusual amount of virtuosity. They were all played with fine skill as to their technical or musical requirements, but they were not sufficiently important to demand larger virtuoso powers.

DECEMBER MUSICAL HAPPENINGS IN SAN JOSE.

December 5, Vocal Recital by Miss Zola Cartwright, assisted by Miss Florence Jamison and Georg Krüger, at King Conservatory; December 7th, Organ recital at First Presbyterian Church, by Warren D. Allen; December 13th, Madame Schumann-Heink appeared at the Victory Theatre; December 14th, Miss Olga Steeb in pianoforte recital at Pacific Conservatory; December 16th, De Lorenzo Quintet in concert at King Conservatory; December 17th, The Messiah, given by the Pacific Choral Society at the College of the Pacific.

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SIXTEENTH YEAR.

REDFERN MASON'S SYMPHONIC LECTURES.

Musical Editor of the San Francisco Examiner Gives Intelligent and Instructive Dissertation on Brahms and His Fouth Symphony.

By ALFRED METZGER

Redfern Mason, the well informed musical editor of the San Francisco Examiner, is giving a series of illustrated lectures on the symphonies and other works presented during the regular season of the San Francisco Symphony Orchestra, under the able direction of Alfred Hertz, which should be attended by everyone eager to gain a thorough understanding of this year's symphony programs and the classic works in particular. The most recent of these lectures was given in the Italian Room of the St. Francis Hotel last Monday morning at 11 o'clock, and was attended by quite a number of ladies (the writer being the only masculine member of the audience, as far as he saw), who, by their attention and eagerness, proved that their musical comprehension speaks well for their artistic intelligence. While the audience was larger than we expected, it was not by any means sufficiently large if one considers the importance and the educational value of these events. We trust that the remaining lectures will reward Mr. Mason for his ambition and his industry in the preparation of these delightful discourses.

The principal subject of last Monday's lecture was Brahms and his Fourth Symphony. The latter will be played on this week's pair of symphony programs. Mr. Mason introduced his lecture by a few interesting remarks regarding Brahms' personality and his recognition at the time of his first successes. Mr. Mason said that Robert Schumann regarded Brahms as the musical Messiah of his day, and Von Bulow called him the continuator of Beetoven. Both Brahms' classicism and his romanticism were pronounced exceptionally striking, and while some people thought, and still think, Brahms somewhat erudite or dry, his imagination excels that of the modern classicists, which makes him an apostolic successor, as it were, of Beethoven, Bach, Mozart and their contemporaries. Mr. Mason says that Brahms is a master of bass progression, and in the days of his triumphs genius was judged by the employment of the bass in composition. Regarding the Fourth Symphony of Brahms, Mr. Mason considers it autobiographic, for in it Brahms bares his whole soul. In describing the various themes of the symphony Mr. Mason referred to the fact that Brahms expressed through them in part his admiration for the oratorio style of composition and particularly that of Händel and Bach. This is especially true of the opening theme. If anyone can understand this Brahms symphony thoroughly, Mr. Mason says that he understands all symphonies, for this reason he took pains to go into deails, explaining to the best of his ability the various purposes of the work.

He pointed out the various themes of the work in a lucid and easily comprehendable manner. He called attention to quotations from the Messiah and from Bach's Passion. He explained also that symphonic themes in order to be meritorious must contrast with one another, being partly intellectual, dramatic and poetic, and changing keys from minor to major, etc. He called attention to the cantabile motive of the cellos, the canon between several instruments, and the melody and air in the concluding number of the second theme. While the various themes are frequently repeated, said Mr. Mason, Brahms, like the genius he is, does never treat them alike, but tells his story in various forms. There is nothing unessential in a Brahms score. All themes are necessary and none are subordinate to another. The conclusion of the first movement is grandiose and majestic, including the idea of the first themes of the symphony.

Mr. Mason very skillfully explained the remaining three movements of the symphony, and George Stewart McManus illustrated the various themes on the piano in a very striking and clever manner. He brought out their orchestral significance on the piano very understandingly and very successfully. He proved thereby that he is master of his instrument and his musical intelligence was here splendidly demonstrated. Other compositions discussed by Mr. Mason were Saint-Saens' Phaeton and Beethoven's Egmont Overture. It is impossible to give our readers an accurate idea of the value of Mr. Mason's lecture, because you must hear the illustrations on the piano in order to comprehend Mr. Mason's references to the musical value of the work. We only want to give this fragmentary report to prove to our readers that they ought to attend these lectures as a part of their musical education and for the purpose of a better understanding and enjoyment of the symphony program. The next lecture will take place in the Italian Room of the St. Francis Hotel on Monday morning, January 29th. The subject will be Edgar Stillman Kelly's "New England Symphony."

NEW YORK BREVITIES.

By a Musical Review Staff Correspondent.

New York, January 10, 1917.

Quite a furore was created at the last Flonzaley concert when a quartet by Ernest Bloch, a composer hitherto unknown to most people, was performed for the first time here. It received enthusiastic praise from all the critics and future performances of this young Jewish composer's works are looked forward to with keen interest. Mr. Bloch makes it a point to underline his nationality in life as well as in his music which he claims is an expression of the Hebraic in him. The following letter sent to the composer after the performance of his "Inspiration Judaique" at the Flonzaley concert, by that wonderful French artist, Yvette Guilbert, speaks for itself and expressed the view of many others.

"To the Master Composer, Ernest Bloch, at present in New York, by Yvette Guilbert: On making your acquaintance yesterday for the first time, and on listening to your Jewish music, I have made two great discoveries. In your 'Inspiration Judaique' I have found the essence of the primitive themes of all our first songs of the Christian Crusaders, while in the violence of your Jewish harmonies and in your Talmudic inspirations palpitate the courage of your race, a race persecuted and crucified. Yesterday, when you evoked your Red Sea, your Jordan, your Jerusalem, you also evoked in me your Bethlehem and my Church, created by your brother Jews. The second impression was a reflection upon all you said relative to your artistic ambitions, and of the necessity you felt within you of producing in a special musicality, at once proud and unhappy, the soul of that Semite race to which Arians like myself owe their Christ, their Church, and their Faith. It is magnificent, monsieur, your enthusiastic love for speaking of your ancestors; it is so rare, this sentiment of universal charity, and it will not have been in vain that a Jewish artist of your power, who remains so proudly faithful to his great ancestors, has found the means within him of communicating to his brothers the antique soul of his race, the soul of the great prophets of Justice, Truth and Love—the Jewish Soul. (Signed) Yvette Guilbert." A symphony by Mr. Bloch will be performed by Dr. Muck this season.

* * *

The Cincinnati Symphony Orchestra, under Dr. Kunwald, came in full force to New York to give a concert at Carnegie Hall last night. This was the first visit that organization ever paid to New York. The program was made up of the Meistersinger-Prelude, Beethoven's Pastoral and Strauss' 'Sinfonia Domestica." The playing of the orchestra was admirable throughout and even had moments of excellence. Dr. Kunwald proved himself a master of his art, displaying a tasteful interpretation of the works played and a good deal of originality of conception. The orchestra was made up of the usual symphonic proportions, and while the wood and brass sections are not of the highest quality, the string sections (particularly the first and second violins) are very fine indeed. The audience, which was made up largely of Ohioans, was very enthusiastic and recalled the conductor many times. A number of prominent musicians were present also.

* * *

John McCormack, who to his fame as a singer is adding that of an art collector, spending several hundred thousand dollars on Whistlers and Rembrandts' gave a recital last Sunday at the Hippodrome. The place was crowded to the limit and some 700 people had to be accommodated on the stage. Mr. McCormack still showed traces of his recent cold but that did not prevent him from displaying his usual mastery of interpretations and enthralling his large audience.

* * *

The Symphony Society of New York, Walter Damrosch, Conductor, returns this week from its mid-winter tour to begin rehearsals for the concert to be given next Sunday, January 21, at Aeolian Hall, at 3 o'clock. Following his policy of reviving symphonies that have not been heard for a long period, Mr. Damrosch will perform Sir Charles Villiers Stanford's popular Irish Symphony. This work was first performed in New York under the direction of Dr. Leopold Damrosch, and given shortly after that for the first time in London. The symphony is Irish in spirit as well as in thematic material, and the finale is constructed on three characteristic Irish melodies: the first, "Remember the Glories of Brian the Brave"; the second, an original theme; and the third, "Let Erin Remember the Days of Old." The soloist will be Engelbert Roentgen, first 'cellist of the New York Symphony Orchestra, who will play a concerto for the violoncello composed by his father, Julius Roentgen. "Polonia," a Symphonic Prelude, by Sir Edward Elgar, is the closing number on the program. It was first performed at Queen's Hall, London, in 1915, at a concert arranged by Paderewski to assist the distressed Poles, and given in this country soon afterward by Mr. Damrosch.

* * *

The Jubilee Festival of the Philharmonic Society of New York begins on Wednesday evening, January 17th, at Carnegie Hall, with a private concert for members of the Society. The Festival opens with the Fifth Symphony of Beethoven, which was the introductory number of the first Philharmonic program, seventy-five years ago. After the symphony, the President of the Society, Oswald Garrison Villard, will deliver an address on "The Philharmonic Society." The other concerts of the Jubilee—all of which are open to the public—are scheduled for Thursday evening, Friday afternoon, Saturday evening, and Sunday afternoon, representing the four subscription series of the Society, and they are as follows: Thursday evening, January 18, 1917, at 8:30, Beethoven-Wagner-Liszt — Wagner — Centennial March, Beethoven Chorus—Nature's Praise of God, by Mendelssohn Glee Club, Louis Koemmenich, Conductor, Beethoven—Overture, Leonore No. 3, Liszt—Faust Symphony, assisted by the Mendelssohn Glee Club, Louis Koemmenich, Conductor, Theo Karle, tenor; Friday afternoon, January 19, 1917, at 2:30, American-French Composers—MacDowell—Indian Suite, Hadley—Symphonic Faotasia (First time at these concerts), Saint-Saens—Symphony in A minor, Dukas—A Sorcerer's Apprentice, Scherzo, After a Ballad of Goethe; Saturday evening, January 20, 1917, at 8:30, Bach-Beethoven—Bach—Two Chorales, (a) For the Christmas Festival, (b) For the Feast of the Annunciation, From the Mass, (a) Gloria in excelsis Deo, (b) Et incarnatur, (c) Crucifixus, (d) Et resurrexit, Two Chorales, (a) For the Sixteenth Sunday after Trinity: World, farewell! (b) For the Twenty-seventh Sunday after Trinity: Glory Now to Thee be given, Bach Choir of Bethlehem, Pa., Dr. J. Fred Wolle, Conductor, Beethoven—Symphony No. 5 in C minor, Op. 67; Sunday afternoon, January 21, 1917, at 3:00, American-French-Slavic Composers—Dvorak—Symphony No. 5, in E minor, "The New World," Tschaikowsky, Theme and Variations, Op. 55, Debussy—Two Nocturnes for Orchestra, (a) Nuages, (b) Fetes, Herbert—American Fantasy.

* * *

At the Metropolitan, Carmen received its first performance this season with Farrar and Caruso in the cast and Georgio Polacco conducting. The three artists fully deserved the enthusiastic approval of the overcrowded house. Der Rosenkavalier was given its third repetition this season, bringing forth again an admirable ensemble of which the supreme queen in acting as well as in singing was Frieda Hempel. Mr. Bodansky conducted "con amore."

JULIA CULP WITH SYMPHONY ORCHESTRA.

Julia Culp, the world-famous Dutch lieder singer, will again be soloist with the San Francisco Symphony Orchestra, directed by Alfred Hertz, on Sunday afternoon, January 21, at the Cort Theatre, this being the second concert of the seventh regular pair of symphonies. The glorious program given on Friday will be repeated in its entirety, the prices being cut in half, however, as is the custom at the Sunday concerts.

Singers of lieder with orchestral accompaniment are very rare, as it takes far more art to win success as an interpreter of these classic gems than as a singer of operatic arias. Mme. Culp's supreme artistry will be finely exhibited in two "Claerchen" lieder from Beethoven's "Egmont," "Freudvoll und Leidvoll" and "Die Trommel Gerühret." She will also sing Schubert's Ave Maria and a group of three lieder: Träume, Ständchen, and Morgen, by Wagner, Schubert and Strauss, respectively. The violin obligato in Morgen will be performed by Louis Persinger.

Conductor Hertz has also programmed for the orchestra itself the following: Brahms' rich Fourth Symphony, in four movements; Saint-Saens' brilliant symphonic poem, Phaeton; and Beethoven's overture to Goethe's tragedy, Egmont.

The next event of the San Francisco Symphony Orchestra will be its sixth "pop" concert, scheduled for Sunday afternoon, January 28, at the Cort, with Horace Britt, cellist, as soloist. Britt is a soloist of international note, and an artist that the orchestra is proud to have in its ranks. He has played with some of the world's greatest symphony orchestras, appearing in such music centers as Paris, New York and Boston. His playing of the Saint-Saens concerto with the Exposition Orchestra, under the composer's direction, is well remembered. At the forthcoming "pop," Mr. Britt will he heard in Bruch's Kol Nidrei, for violoncello with orchestra, Op. 47, and Lalo's Intermezzo. The program will further offer the following melodic favorites: Der Freischütz (Weber); Suite No. 1, Peer Gynt (Grieg); Dance of the Happy Sprites, from Orpheus (Gluck); Capriccio Espagnol, Op. 34 (Rimsky-Korsakow).

SYMPHONY ORCHESTRA IN OAKLAND.

Great interest is being manifested in the series of three symphony concerts to be given by the San Francisco Symphony Orchestra, Alfred Hertz, Conductor, at the Oakland Auditorium Theatre, under the auspices of the music section of the Oakland Teachers' Association. These important events will take place on Thursday evening, January 25, Friday evening, February 23, and Thursday evening, March 22. Season tickets are now on sale at Sherman, Clay & Co., in Oakland, and for detailed information address Z. W. Potter, Room 506, City Hall, Oakland. Prices for season tickets are: $5, $4, $3, $2.25 and $1.50. Much praise is due the Teachers' Association of Oakland for its enterprise and energy in undertaking such an important task. We are informed that the upstairs seats are practically sold out for the three concerts, and that downstairs a large number of seats are already disposed of. It would seem from present indications as if the three houses would be sold out. This not only speaks well for the Teachers' Association, but equally so for the musical public of Oakland, which thereby manifests its interest in the higher form of music.

JULIA CULP'S FAREWELL TODAY.

At the Scottish Rite Auditorium this (Saturday) afternoon, at 2:15, Julia Culp, that most perfect of all lieder singers, and her masterly assisting artist, Coenraad V. Bos, will give their farewell recital, presenting a most beautiful and unusual program. The first group will be devoted to the five Schubert numbers, Der Jueugling und der Tod, Des Fischers Liebesgueck, Die Forelle, Wiegenlied and Du bist die Ruh. Gronp number two will consist of the following rare folk songs: Dutch—Geluckig Vaderland, Het kwezelke; English—Far Away, French—O ma chere maison, German—Phyllis und die Mutter, and Das Muehlrad.

Then Mr. Bos will be heard in the charming Impromptu in B flat major by Schubert, after which Mme. Culp will close the program with a series of five songs by American composers as follows: Mediaeval Eventide Song, and Sicilian Lullaby, by Albert Spalding, the eminent young violin virtuoso, who is to play here next month in conjunction with Rudolph Ganz, the Swiss pianist; Deep River, a negro spiritual arranged by William Armes Fisher, and an original song by the same composer called I Heard a Cry, and an Indian Love Song by Thurlow Lieurance.

Tickets are to be had at Sherman, Clay & Co.'s and Kohler & Chase's until noon today (Saturday), after which the box office will be at the Scottish Rite Auditorium. Julia Culp has again proved that she is a great artist in every sense of the word and she may always be sure of a warm welcome whenever she may elect to return.

YVETTE GUILBERT.

There is no one living today who is a greater inspiration to poets, writers, painters, musicians, actors or singers than Yvette Guilbert. Her metier, which is a combination of song, fiction and the plastic, has placed her as being the greatest interpreter of dramatic art. The French call her a "diseuse," that is to say, a woman who knows how to say things; and when we think how few people in the world this phrase could be justly applied to, we shall no longer wonder at the rarity of her performance.

Yvette Guilbert really tells the story of France through the medium of her wonderful collection of songs which it has taken her years to gather. She sings her recitals in costumes appropriate to the various periods to which the songs belong. Everything she does is done with absolute artistry, and in introducing Mme. Guilbert recently to an audience at the Drama League in New York, Clayton Hamilton said: "I am happy to yield this platform to one who is the greatest living artist who does anything at any time upon any stage—Yvette Guilbert."

Manager Will. L. Greenbaum announces three performances by this great song-actress at Scottish Rite Auditorium, the first of which will take place next Sunday afternoon, January 28th, at 2:30. On this occasion the artist will sing the following works: Two carols of the 15th and 16th century, (a) Le Voyage de Joseph et Marie a Bethlehem, (b) La Passion; two legends of the 16th century, (a) Le Legende de St. Nicolas, (b) C'est Le Mai; two songs of the middle ages, (a) Les Anneaux de Marianson, (b) Pourquoi me bat mon Mari; three songs of the 18th century, (a) Les Belle Manieres, (b) La Defense Inutile, (c) Colinette; two songs of Marriage, 17th century, (a) La Mort du Mari, (b) Le Lien Serre.

While Mme. Guilbert is changing her costumes, the gifted yonng violinist, Miss Emily Gresser, will play some delightful solo numbers. The second Guilbert performance will be given on Tuesday night, January 30th, when a special program will be offered as a benefit for the Society for Befriending Girls, a most worthy charitable institution. The program on this occasion is called "Ten Types of Women in Ten Songs." Women of the middle ages will be represented by the three songs: Inconsolable, La Marie, and La Samaritaine; women of the 17th and 18th centuries by Le Menteuse, La Russe, and La Delaisee; women of the crinoline period by La Fidele, and L'Indecise, and women of the 19th century by the modern works, La Glu and Notre petite Compagne.

The third program, with an entirely different list of works, will be presented Sunday afternoon, February 4th. Before each group of songs Mme. Guilbert will give explanations in English, and the whole Guilbert season promises to be one of quite exceptional interest and beauty. We have never had an artist of this type in San Francisco and probably never will again, for there is but one Yvette Guilbert. The prices for these performances will be $2, $1.50 and $1, and there will be no advance on these rates for the benefit performance. Tickets will be ready Monday morning at Sherman, Clay & Co.'s and Kohler & Chase's. Mail orders must be accompanied by check or money order, stamped and self-addressed envelope, and should be addressed to Manager Will. L. Greenbaum, at Sherman, Clay & Co.'s

MINNEAPOLIS SYMPHONY ORCHESTRA.

One of the most important musical announcements of the present season is made by Manager Greenbaum, who has arranged to bring here in its entirety the famous Minneapolis Symphony Orchestra, with Emil Oberhoffer, its conductor; Richard Cherwonky, concert master and violin soloist; Cornelius Van Vliet, principal cellist and soloist on his instrument, and a complement of ninety of the most famous orchestral players in America. With the organization will come Marcella Craft, as soprano soloist. The Minneapolis Orchestra stands high in music annals throughout the East. On their annual invasions of Boston, New York and Philadelphia they are accorded the same respect as the famous orchestras of those cities, and are classed among the finest orchestral organizations of America. The citizens of Minneapolis are proud of what they have achieved with these players, and their determination to show the extreme West what a splendid organization they maintain, has made the tour possible.

Manager Greenbaum has arranged for the Minneapolis Orchestra to appear in this city on Thursday and Friday, February 8th and 9th, at the Cort Theatre, and on Saturday, February 10th, in the Auditorium Opera House in Oaklaud, and a special concert will be given on Sunday morning, February 11th, in the Tivoli Opera House, when the feature of the program will be Richard Strauss' "An Alpine Symphony," which calls for the full strength of the orchestra and the wonderful organ in that theatre.

CLARENCE EDDY'S ANNUAL CONCERT TOUR.

Clarence Eddy, the distinguished American organist, left this city early in January on his annual transcontinental concert tour. His engagements during January are as follows: January 2—Portland, Ore., Columbia Theatre; January 4—Spokane, Wash., Clemmer Theatre; January 8—Redfield, S. D., Congregational Church; January 9—Pierre, S. D., First M. E. Church; January 11—Cherokee, Iowa, First Presbyterian Church; January 12—Fort Dodge, Iowa, First M. E. Church; January 15—St. Louis, Mo., Westminster Presbyterian Church; January 17—Hastings, Neb., First Presbyterian Church; January 18—St. Joseph, Mo., Orpheum Theatre; January 22—Madison, Wis., First Presbyterian Church; January 23, Chicago, Ill., St. Paul's Evangelical Lutheran Church; January 24—Oregon, Ill., Presbyterian Church; January 25—De Kalb, Ill., First Evangelical Lutheran Church; January 28—Paris, Ill., Catholic Church; January 31—Ripon, Wis., Ripon College.

CLARENCE EDDY

The Distinguished American Organ Virtuoso Who is Now On His Annual Transcontinental Concert Tour Where He is Meeting With Brilliant Success

Here are some of the programs to be rendered by Mr. Eddy during his tour: Prelude and Fugue on B. A. C. H. (J. S. Bach), (a) Soeur Montique (Francois Couperin), (b) Gavotte (Arrangement by Alexander Guilmaut), (Giambattista Martini), Sonata in A minor (Felix Borowski), (a) Russian Boatmen's Song (Arranged by Clarence Eddy) (Anon), (b) Pastorale, Op. 26 (Alexander Guilmant), Variations de Concert, Op. 1 (Dedicated to Clarence Eddy (Joseph Bonnet), Evening Chimes (new) (H. A. Wheldon), (a) Fountain Reverie (new) (Percy E. Fletcher), (b) Caprice (William Wolstenholme), (a) Evensong (Easthope Martin), (b) March of the Toys (new) (Oscar E. Schminke), (Dedicated to Clarence Eddy) Allegro con fuoco (Auguste de Boeck), Prelude and Fugue on B. A. C. B. (Franz Liszt), Canzone (King Hall), Egyptian Suite (new) (R. S. Stoughton), Vision Fugitive (new) (Frederic Stevenson) (Dedicated to Clarence Eddy), The Magic Harp (new) (J. A. Meale), Song of the Chrysanthemums (Joseph Bonnet), Scherzo in G minor (M. Enrico Bossi), (a) The Trailing Arbutus (new) (Arthur Davis), (b) Intermezzo—Les Sylphes (new) (Arthur Davis), Festival Toccata (new) (Percy E. Fletcher), Fantasie and Fugue in G minor (Johann Sebastian Bach), From the Southland (new) (Harvey B. Gaul), Fourth Sonata, Op. 44 (Rene L. Becker), The Swan (new) (Charles Albert Stebbins), Fantasie in D Flat, Op. 101 (Camille Saint-Saens), Liebestod (Love-Death) (Richard Wagner), (a) At Twilight (J. Frank Frysinger), (b) Laudate Domini (J. Frank Frysinger), (On the hymn-tune, "St. George's Windsor"), An Evening Idyl (Gatty Sellers), Exultemus (new) (Ralph Kinder).

JOSIAH ZURO
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Prior to Mr. Eddy's departure he gave a delightful musical Christmas Service at the First Presbyterian Church in Oakland at which the following program was presented: The Choir—Mrs. Zilpha R. Jenkins, soprano; Miss Amy Holman, contralto; Charles A. Case, tenor; John F. Jones bass; Clarence Eddy, organist and director of music; Miss Zhay Clarke, harpist; James Hamilton Todd, violinist. Morning Service—Organ Prelude—Fantasie on two Christmas Carols (Joseph Bonnet) Choir—Christmas Anthem, "Sing, O Daughter of Zion" (Frederic Stevenson), Quartet with Soprano and Tenor Solos, Harp, Violin and Organ accompaniment; Choir—Trio from the Christmas Oratorio (Saint-Saens), Soprano, Tenor and Baritone, Harp and Organ accompaniment; Offertory—(Organ) Christmas Chimes (Gade Eddy), Aria—Ave Marie (Bach-Gounod), Soprano Solo with Violin, Harp and Organ accompaniment; Organ Postlude—Hallelujah Chorus (from the Messiah) (Handel). Evening—Organ Prelude—March of the Magi Kings (Theodore Dubois), Christmas Carol—Lo, How a Rose E'er Blooming (Praetorius), Unaccompanied Quartet; Carol Anthem—The First Christmas (Joseph Barnby), Quartet and Solos; I—The Anunciation; II—The Message to the Shepherds; III—Cradle Song of the Blessed Virgin; IV—Gloria in Excelsis; Offertory—(Organ) Evening Chimes (H. A. Wheeldon), Aria—The Virgin's Lullaby (Dudley Buck), Contralto Solo (From "The Coming of the King"), Organ Postlude—Christmas Suite (new) (C. A. Weiss) (Dedicated to Clarence Eddy).

GEORGE McMANUS' WELL-MERITED SUCCESS.

Among the artists who are meeting with decided success in this vicinity, George Stewart McManus, the distinguished pianist and pedagogue, is one of the most deserving. His ability is being recognized in various ways, and he is justly rewarded with the respect and esteem of the public as well as his colleagues. Redfern Mason, the musical editor of the San Francisco Examiner, has asked Mr. McManus' assistance for the series of symphonic lectures he is giving in San Francisco and Berkeley. Mr. McManus has recently been elected a member of the Board of Directors of the Music Teachers' Association of California, which proves that he is held in high esteem by his colleagues. Mr. McManus and Lawrence Strauss are now preparing a concert, the program of which will be devoted to the modern French composers, such as Debussy, Ravel, Fauret and Chausson. The concert will take place in Berkeley, and the date will be announced later.

VINCENT STUDIO RECITALS.

Tuesday evening, January 9th, the first of a series of Studio Recitals was given at the Vincent Studio in the Kohler & Chase Building before a very large audience, the spacious room being filled to its utmost capacity. The program was given by a trio of young people, pupils of Madame Vincent, who have been working together for some time with very gratifying results. The voices blend and bear a sympathy one to the other which makes a delightful effect in the ensemble and promises much for the success of their aim professionally, which is to give their united work to the public in trio work.

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Mediocrity never is attacked. Indifferent and imperfect creations never arouse jealousies; never are they assailed. The homely though conscientious efforts of the unskilled artisan, the canvas of the painter who lacks in drawing or technique, the melodies of the uninspired composer or the writings of the unimaginative and untutored author, create no antagonisms, breed no envious criticisms, no clamorous denunciations. Instead, it is ever the leader at whom are directed the poisoned arrows of jealousy, the vigorous deprecations of the dissatisfied and the denunciations of the envious.

He whose product is good enough or great enough to attain leadership will lead. He who by his courage and industry has blazed a new trail, will see that trail a highway. He who by his genius and perseverance has created an article which is epoch making in the arts, will see that epoch recorded and will reap the just reward of his efforts.

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ach voice, beside the several trios sung gave solos hich were received with enthusiasm by the audience, e entire program having the superior support of Mrs. azel Boyd-Hunter's artistic accompaniment on the ano.

A feature of the trio work was the premiere of a trio, Song of the Sea," from the opera "Priscilla," by Abbie errish-Jones. These recitals will be given every month nd bid fair to become very popular as the attendance n Tuesday night was ample testimony. The voices re all young, fresh and well trained, and give promise f still bigger work for the future to which they all asire. The program follows: Trio—Come Where the lies Bloom (Thompson), Three songs—(a) English ove Song (Allitson), (b) A Hundred Pipers (Lady airn), (c) Simon the Cellerer (Old English), George rull; Trio—Teach Me Thy Way, O Lord (Gounod), Irs. Sylva, Miss Becquette and Mr. Krull; Solos—(a) alutation of the Dawn (Fred Stevenson), violin ohlato by Mr. Grecca, (b) Mignonette (Wekerlio), Miss ora Becquette; Trio—Song of the Sea (From the opera riscilla (Gerrish-Jones), Mrs. Sylva, Miss Becquette, Mr. Krull; Solos—(a) June Morning (Willoughby), (b) life (Horsman), (c) Bird of the Wilderness (Horsman), Irs. Sylva; Solos—Before the Crucifix (La Forge), (b) Var (Rogers), George Krull; Trio—Rest to the Weary Gounod), Mrs. Sylva, Miss Becquette, Mr. Krull.

Katherine Ruth Heyman is meeting with brilliant success in the East. Miss Heyman was in San Francisco uring the Exposition year and appeared several times n public. Among her most successful appearances was he one with Saint-Saens, when she played that distinuished master's piano concerto under the direction of Mr. Hagemann. During the latter part of the year she ppeared in New York with Madame Laura de Gozdawa e Turczynowycz in a vocal and piano recital, and she lso gave a program of piano compositions for the Essex Falls Country Club.

* * *

Gertrude Ross, the distinguished pianist and composer, whose songs are now on the programs of practically all the great artists, has been very busy with composing lately. She spent last summer in New York nd did some interesting work with Henry Rothwell, onductor of the Civic Symphony Orchestra. Programs f compositions by Mrs. Ross are occasionally being iven by prominent music clubs in Southern California. uring November one of these was presented before the Chell Club in Los Angeles, and on January 20th the ame program will be given before the Chanel Club f that city. The following program was given before he Spinet Club in Relands on Friday afternoon, January 5th: Sogni e Conti (Mazzone), Come, Beloved (Atalanta (Händel), Air de Lia (L'Enfant Prodigue) (Dehusy), Mrs. Mabee; Waldeinsamkeit (Reger), Ständchen Brahms), Minnelied (Brahms), Unter'm Machandelbaum (Hollaender), Mrs. Mabee; Scenes en Pantomine Gertrude Ross), (a) Prelude, (b) Pierrette, (c) Pierrot, d) Danse de Pierrette et Pierrot, Mrs. Ross; Three Songs of the Desert—Sunset in the Desert, Night in the Desert, Dawn in the Desert (Gertrude Ross), Mrs. Mabee; My Soul Shall Sing (Roy L. Smith), Ah, Love But A Day (Beach), Idyl (MacDowell), Peace (Gertrude Ross), Mrs. Mabee.

MABEL RIEGELMAN'S TRIUMPHS IN THE EAST.

Mabel Riegelman, who is now appearing as one of the principal stars of the Boston Opera Company on its transcontinental tour, is scoring triumphs wherever she appears. We have before us critical reviews from the daily and weekly press of Brooklyn, New York, Buffalo, Philadelphia, Baltimore and Cleveland. Every one of these reviews speak in glowing terms of the artist's efforts. She is not only heartily complimented for the beauty of her voice and her splendid emotional phrasing, but equally so for her histrionic ability. Her acting receives a large share of the comment. She is appearing in several operas, including the role of Musetta in La Boheme and Gretel of Hansel and Gretel. Every one of the well known critics acknowledge her as a full-fledged artist whose name has been added to the galaxy of operatic stars. To those of us who have carefully followed Miss Riegelman's career this success of her's is not surprising.

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OAKLAND SYMPHONY CONCERT.

The first of the Oakland concerts to be given by the San Francisco Symphony Orchestra, under Alfred Hertz, is announced for Thursday evening, January 25, at the Oakland Auditorium Theatre. The other two concerts of the series will be given on Friday evening, February 23, and Thursday evening, March 22. All of the events will be under the auspices of the Music Section of the Oakland Teachers' Association. The concerts to be given across the bay are steps toward the carrying out of the policy of the Musical Association of San Francisco and outlined at the beginning of the season, giving cities other than our own the cultural advantages of symphonic music interpreted by an orchestra of the first class. The concert of January 25 will have Concert-master Louis Persinger as soloist. Persinger's violinistic art will have happy expression in Bruch's Concerto for violin in G minor. The other numbers for the evening are Tschaikowsky's "Pathetique" Symphony, Smetana's overture to "The Bartered Bride," and Georges Enesco's First Roumanian Rhapsody.

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Cort Theatre, Sunday, Jan. 21, at 2:30 Sharp
Soloist—MME. JULIA CULP

Program
1—Brahms .....Symphony No. 4, E Minor, Op. 98
2—Two "Claerchen" Lieder from "Egmont," Beethoven; "Ave Maria," Schubert. (Mme. Culp)
3—Saint-Saens...Symphonic Poem, "Phaeton," Op. 39
4—"Traume," Wagner; "Standchen," Schubert; "Morgen," Strauss. (Mme. Culp.)
5—Beethoven .....Overture to "Egmont"

PRICES: Sunday, 50c, 75c, $1; box and loge seats, $1.50. Tickets at Sherman, Clay & Co.'s, except concert day; at Cort Theatre concert day only.

NEXT—Sunday, January 28, 6th "Pop" Concert.

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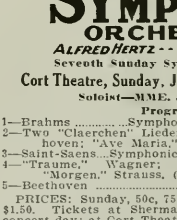

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ALCAZAR DISCONTINUES STOCK CO.

By Laetitia Penn Washburn

It is indeed a pity that, with all the theatre-loving people which San Francisco can boast of, we are unable to at least support such a worthy theatre as the Alcazar; and yet it is just what the people are doing here, and instead of attending a well produced play, with a fine cast, they are flocking to moving pictures, standing in line to see the unspoken drama. The moving pictures are very fine and some splendid productions have been given; but think of the years the Alcazar has been here, long before the pictures were ever really taken seriously. We always could find something good at the Alcazar, and some of the best actors of today have played here; yet, realizing all these facts, the people are forcing this pretty and cozy little theatre to become a picture house. It seems to me that we have already too many theatres for pictures here in our city, and at least should be able to support a regular stock company such as the Alcazar has always given us. The management, Belasco and Mayer, have tried to give the public the best plays that they could procure, paying a big royalty, and, not only that, they have, many times, given local writers a chance to produce their plays. I wonder if the people ever stop to think what a stock company does for their city? The traveling companies come here and take in lots of money, but they likewise take it away with them when they leave, while the stock company stays, and the money they receive for their earnest work naturally is spent here. I trust we will soon be able to again have our stock company, and hope the people will help to keep it going, as it is surely deserving of the support of all true theatre-loving people.

YVETTE GUILBERT
The Great French Interpreter of Song Who Will Appear at Scottish Rite Auditorium on Sunday Afternoons, January 28th and February 4th and on Tuesday Night, January 28th

MUSIC ACROSS THE BAY.

By Elizabeth Westgate.

Oakland, January 14, 1917.

Paul Steindorff, whose valiant fight for municipal concerts on Sunday afternoons is a matter of recent history, pledges himself to furnish the concerts if the small necessary sum required can be obtained. The Oakland Chamber of Commerce now bestirs itself, and is conducting a campaign to dispose of season tickets to the amount of $1200. The series was planned to start at the end of this month, and with such financial and business backing, there is small doubt that the concerts will take place.

The artists who have been playing and singing solos at the "pops" so far held have made their prices as low as possible, for the good of the cause. No more can be expected of them. And Mr. Steindorff must have proper rehearsals with his orchestra. The sum mentioned seems small, and it should be easily secured. If any dollars are made, which event seems unlikely, they will be put back into the orchestra in employing more players, and in holding more frequent rehearsals.

* * *

It is said that there were 6000 persons at the presentation of "The Messiah" at the Auditorium on Christmas Eve. The Alameda County Chorus, which was the nucleus of that which sang on the occasion mentioned, is resuming rehearsals for the Spring season. The rehearsals will occur on Tuesday evenings, in one of the rooms of the Municipal Auditorium, and new members are welcome. Among the works to be studied under Mr. Stewart's baton is Georg Schumann's "Ruth"; and some of the choruses of "The Messiah" which are usually omitted in performances will be taken up.

* * *

On Saturday afternoon, the 20th, Miss Elizabeth Simpson will present a recital of "Some Pianoforte Music of Yesterday and Today," a very inclusive title, permitting much latitude. Unity Hall in Berkeley has been selected as the place, and the audience will be present by invitation. Those appearing on the varied program are Mrs. E. L. Martin, Miss Mary E. Bradley, Miss Gladys Sibley, Miss Winifred Footman, Miss Helen MacGregor, Mrs. Donald Street, Mrs. Edwin Stadtmuller and Miss Simpson. Several of the works to be presented are for two pianos, and the composers to be played are Beethoven, Mozart, Ree, Cesar Franck, Grieg, Chopin, Schytte, Schumann, Poldini, Satie, Rachmaninoff and Liszt. Two-piano playing gives almost orchestral effects, and the recital is sure to be interesting.

* * *

The recital by Ada Robey Barton, a pupil of Mrs. Zilpha Jenkins, at the studio in Oakland will be noticed in this column after the event. The soprano will be assisted by Mrs. Robert Battison, violinist, and Mrs. Dent Slaughter, accompanist.

* * *

The notable enterprise of the Music Section of the Oakland Teachers' Association, Miss Z. W. Potter, secretary, in presenting the San Francisco Symphony Orchestra at the Auditorium Theatre is meeting with gratifying recognition on the part of the public. The concerts will occur on Thursday evening, January 25th, Friday evening, February 23rd, and Thursday evening, March 22nd. Season tickets, as well as single admission will be arranged for. The Julia Culp recital on Tuesday evening of this week is one of the regular series provided for at the beginning of the season. The symphony concerts are not included in that series.

The Flonzaley Quartet will give one of their well-nigh perfect ensemble programs on February 16th, and on March 9th, Graveure, the much discussed and so-called Belgian barytone, will be heard in recital, under the same auspices. Mischa Elman and Percy Grainger were the other two artists in the list of the Teachers' Association. These played to sold-out houses.

CORT THEATRE.

Heartily welcome is the returning of Richard Walton Tully's exotically colorful play of Hawaiian life, "The Bird of Paradise," which comes to the Cort Theatre, San Francisco, on Sunday evening, January 21st, for an engagement of one week. "The Bird of Paradise" stands out in the memory amongst the plays of half a dozen seasons as something eminently different, a story of human love and degeneration poignantly touching and set amidst tropical scenery and tropical customs as novel as they are glowingly picturesque.

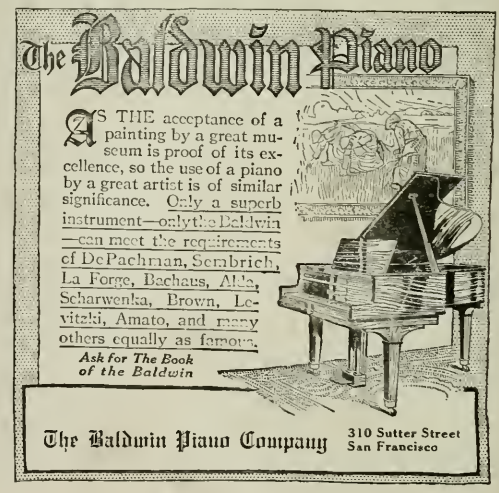
The tragic love story, with its vivid portrayal of the life of the Hawaiian people, is quite familiar to theatre-goers. A young American, Paul Wilson, visits the island and meets Luana, a Hawaiian princess, who falls in love with him, and forsakes her people for his sake. He wearies of her and finally she returns to her native home and makes atonement to her god by casting herself into a lake of fire. The vein of tragedy that runs through the play is rendered realistic by the superstitions of the natives, and the mystic rites performed by them add greatly to the appeal the play makes to its auditors. The story is vested with a singular charm, chiefly by the child-like quality of the many native characters. The settings are marvelously interesting and the native dances and religious ceremonies which are introduced add an element of extreme picturesqueness. The weird Hawaiian music is, as usual, a feature. Manager Morosco has provided an exceptionally strong cast, which includes Miss Clin Field, as Luana; Arthur Maitland, as Paul Wilson; David Landau, as the beach-comber, and others.

TRINITY CHOIR TO SING ORATORIO.

Trinity Choir, always a leading factor in Oratorio work in San Francisco, will resent Gaul's "The Holy City" on Sunday afternoon, January 28th, at 4:30 o'clock, in Trinity Church, corner Bush and Gough streets. Dr. Gaul's treatment of the subject of this work is almost entirely reflective. The melodies he has written are simple and beautiful, and Trinity Choir can be relied upon to give it an excellent reading. The harp as well as the organ will accompany the beautiful quartette—"List the Cherubic Host," and solo, "I Heard the Voice of Harpers." Benjamin S. Moore is the organist and director, and under his training the forty singers have attained a high efficiency. The well known soloists of the choir are: Mrs. John D. Gish, soprano; Mrs. Eva Gruninger Atkinson, contralto; Easton Kent, tenor, and Harald Pracht, bass-baritone. They will be assisted for this occasion by the well known artist, Miss Zhay Clarke, harpist. The public is cordially invited to hear this Oratorio.

PRINCESS PAT COMING.

John Cort's successful light opera, "The Princess Pat," which has been roll-



s up runs in the East, will be disclosed d San Francisco audiences for the first me on Sunday evening, January 28, at s Cort Theatre. The books and lyrics s by Henry Blossom, and the music is Victor Herbert, that prolific compos- being represented in his most melodic od, it is said. The cast is an unusu- y notable one and contains such well- owns as Blanche Duffield, Oscar Fig- an, Eva Fallon, Ben Hendricks, Alex- der Clark, Louis Casavant, David Quix- o, William Quimby, Jack Pollard and abelle Jason.

ORPHEUM.

The Orpheum announces another great w bill for next week and one which nnot fail of popular approval, for it is mposed of a number of the best and ost successful acts that have ever ap- eared in vaudeville. Among them is Or- lle Harrold, the great American tenor, ho recently was principal tenor of the entury Opera Company and was ontract to sing in London, but owing to e war his engagement has been de- erred. He was one of Oscar Hammer- ein's tenors during the days of the New ork Manhattan Opera Company and the hiladelphia Opera Company and has ured in concert with great success. Mr. arrold will present an exceptionally at- active program and will have as his ccompanist that gifted pianist, Hector cCarthy.

Will M. Cressy and Blanche Dayne, ho, like good wine, need no bush, will vide the laughable honors. This wonder- ul couple, who have been loved and aughed at from Maine to California, will ppear in Mr. Cressy's very latest one- ct play which has never been seen here nd is entitled "A City Case." The press nd public in the cities in which it has een presented have declared it to be by ar Mr. Cressy's finest effort. Frank Will- ng and Dolly Jordan will afford enjoy- ent by singing and piano playing.

Martin and Fabrini, who never allow hemselves to grow stale, for they never ermit a dance to grow old before it is iscarded for a new creation, entitle their ffering "A Flight of Fantasy." They eature in it their "Fantastic Fox Char- cteristique," and also introduce several ther new dances. Mme. Donald-Ayer, rima donna of the Boston Grand Opera, ill be heard in a selected program. She a glorious vocalist who uses her ar- stry in singing arias and songs that the ublic know and love.

Dolores Vallecita will introduce her Im- erial troupe of performing Indian Leop- rds. Dressed in evening dress, Vallecita its unconcernedly playing the piano sur- ounded by her Leopards. Without even s much as a lash she enters the huge teel arena in which her charges are con- ned and compels them to perform a se- ies of astounding feats. Milt Collins, The Speaker of the House," will divert ith new witticisms, and Phyllis Neilson- erry, the brilliant young English actress, ill vary her program by singing Ivor ovella's "Carnival Time."

ALCAZAR.

"War Brides," Herbert Brenon's tre- endous drama of war and mother love, vith Mme. Nazimova in the leading role, as established a record at the Alcazar Theatre where it is being shown for the irst time in this city, having come here irect from the Broadway Theatre, New York, where it was declared to be the reatest picture since "The Birth of a Nation." New York paid two dollars to ee this photodrama of the century, and San Francisco is getting it for 25, 50 and 75 cents. Nazimova's fame as an actress of exceptional power is well known to theatre-goers, and in this, her first and only appearance on the screen, she has likewise won the hearts of moving pic- ure enthusiasts.

"War Brides" is the photodramatic ver- sion of the play of the same name by Marion Craig Wentworth, in which Nazi- mova scored a positive triumph on a long vaudeville tour. The story is intensely dramatic and concerns Joan, a young wid- ow, who defies the military authorities and urges the young women of the vil- lage to refuse to become brides of the departing soldiers. She is imprisoned but escapes and leads a band of mourning women to meet the king and protest against war. The king will not heed her plea, so Joan delivers her message and protest in a way that precipitates a cli- max of the most powerful kind.

The second big week of this tremen- dous photodrama begins Monday night and box office indications point to packed houses throughout the week.

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STUDIOS FOR RENT

CAVALIERI AND MURATORE TO APPEAR HERE.

Lina Cavalieri, soprano, "the world's most famous beauty," and Lucien Muratore,the great French tenor of the Chicago Opera Company, who is this season carrying everything before him, will be heard in joint concert at the Civic Center Auditorium on Sunday afternoon, February 25, at 2:30, under the local direction of Frank W. Healy. Either of these great artists is sufficient to fill the Auditorium. Jointly, they should draw such an audience as this city has seldom seen. In order that no one will be denied an opportunity of hearing this concert, Mr. Healy will arrange a schedule of prices from 50 cents to $2, making the charges for those who can afford boxes considerably higher, thus equalizing the schedule. As Muratore is practically new to the public of San Francisco—in fact, he has only been in America three seasons, all told—the following clipping from the Chicago Journal of recent date will give the readers of the Musical Review a line on this great artist:

"Most Astonishing Artist of Generation."

"Muratore is the most astonishing artist that this generation has beheld. Up to last night he was known as the finest of all singers of romantic roles. In Faust, in Romeo and Juliet, and in Monna Vanna he was unsurpassed. That he should have made so many appearances last season in Carmen was an error in casting, though he was also the finest Don Jose that ever carried saber. Still, it was as a romantic artist that he was known to specialize. Then he appeared last night in the blood and bones of Pagliacci, and effectively banished all memories of Caruso, and everyone else who had ever sung Canio.

"It was a remarkable and memorable achievement. Muratore appeared with his face heavily chalked, a blank mask of white. With facial expression thus reduced to a mere residuum he had only his voice and hands left to portray the character, and he succeeded in making it a figure of thrilling, gigantic tragedy. To see him stand motionless in a corner of the stage is a finer memory than the entire performance of another tenor.

MARIE PARTRIDGE PRICE CONCERT

The concert to be given the evening of January 23d by Marie Partridge Price, assisted by Elias Hecht, flutist, and Mrs. Paul Jarhoe, pianist, is worthy of particular attention, not only on account of the well known artistry of the performers, but on account of this remarkable program which is offered to the musical public: Benedetto Marcello, Sonata G major, For Flute and Piano, Mr. Hecht and Mrs. Jarhoe; Four Geisha Songs—Arranged by Dalhousie Young, Translated from the Japanese by Osman Edwards: Song of the Plum Tree, Song of the Pine and Cherry, Pillow Song, Song of the Well Rope, Mrs. Price; Jan Brandts-Buys Opus 20, three songs with flute obligato, (first time here), Nachtruf, Abendstndchen, Brautfahrt, Mr. Hecht, Mrs. Price and Mrs. Jarhoe; Old Irish Country Song—I Know Where I'm Goin' (County Antrim), J. B. Keckerlin—Mignonette, Capricious Shepherd-maid, Schumann—Volksliedchen, Mrs. Price, Georges Hüe—Fantasie, For Flute and Piano, Mr. Hecht and Mrs. Jarhoe; Walter Morse Rummel—Across the Hills, Augusta Holmes—La Chanson de L'oiseau bleu, Les voix du Reve, (From Contes de Fees), Rosalie L. Hausmann—God's World, Mrs. Price; Three Songs with Flute obligato: Nicolas Rimsky-Korsakow—Song of the Shepherd Lehl, (From the Fairy Opera "Snegourotchka," Camille Saint-Saëns—Une Flute Invisible, Franz Abt—O Jugend wie bist du so schön, Mrs. Price, Mr. Hecht and Mrs. Jarhoe.

The Marcello Sonata is one of a group of six by this eminent Italian master of counterpoint and is as fresh, dainty and beautiful as if it had been written yesterday instead of nearly 300 years ago. The Brandts-Buys songs are startlingly original, highly dramatic and, at the same time of great lyric beauty. An idea of the nature of the songs can be gleaned from the translations made by Elias Hecht of the remarkable poems that Brandts-Buys has set so beautifully. It will be remembered that Brandt-Buys is the composer of the remarkable quartet for flute and strings given here by Mr. Hecht and his colleagues with great success on several occasions. All the other obligato songs differ from the usual variety, inasmuch as not one of them is of the coloratura or fioratura kind.

Mrs. Price's solo songs are, as usual, well selected and of great musical interest and her voice will be heard to the greatest possible advantage. The Japanese songs are another novelty which will be eagerly welcomed here. The Fantasie of Hue is a brilliant virtuoso number, and was written as the competition number for first prize in flute-playing in the Paris Conservatoire in 1913. It is modern and very beautiful.

Mrs. Price is fortunate in having the assistance of Mrs. Paul Jarhoe at the piano, whose able musicianship and sympathetic insight fit her admirably for the work of accompanying her fellow artists in this program. The concert will take place at Sorosis Hall, which should be crowded to the doors for an event of this importance.

MUSIC IN SACRAMENTO.

The afternoon recitals of the Saturday Club, devoted to local musicals, began on October 28th, when Jeno Severley, violinist; Miss Marjorie Weber, soprano, of San Diego; and J. Woodward King, pianist, of Stockton, gave the program. The next program will be on the afternoon on November 18th. Florence Macbeth, coloratura soprano, will sing a program next Thursday evening, November 9th, for the Saturday Club, at the Clunie Theatre.

A large audience greeted Tina Lerner on the occasion of her recital before the Saturday Club on October 21st and the artist completely charmed her audience through the length of a splendid program. Miss Lerner's work bears the stamp of perfection throughout. This was the first concert of the Saturday Club's season and was an "event."

* * *

Albert Spalding, a young American violinist, who has taken his place in the first rank, will give the Artist Recital for March.

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DESPICABLE ATTEMPT TO EXPLOIT MUSIC TEACHERS OF THIS STATE

Unscrupulous Politicians Eager for Large Salaries and Unable to Keep Their Itching Palms From the Pockets of Unoffending Victims Endeavor to Annoy and Harrass the Musical Profession of This State Without Accomplishing Any Result for the Betterment of Musical Conditions.

By ALFRED METZGER

For the second time in its career the Pacific Coast Musical Review is obliged to come to the rescue of the music teachers of California. The first time we felt obliged to defend the musical profession was in 1909, and in an editorial headed "A Few Unvarnished Truths," published in our issue of January 9, 1909—just about eight years ago, we expressed our indignation at this reposterous attempt to mulct the teachers of the State The professional musical politicians are again at work. And, strange to say, an examination of our files show us that this bill about to be introduced in the California Legislature and entitled, "Teachers' Act; To Register and License Music Teachers," is EXACTLY THE SAME BILL WHICH WAS INTRODUCED EIGHT YEARS AGO, BY DR. H. J. STEWART, AND WHICH WAS WHEN DEFEATED BECAUSE OF THE OPPOSITION STARTED BY THIS PAPER. And for the very same reasons we opposed this bill eight years ago, we want to do so this time. There is absolutely no change in the wording of this bill. But while eight years ago we became rather personal in our discussion of this bill, this time we shall confine ourselves to general problems, and endeavor to prove the great harm that will ensue from the enforcement of this bill, should it become a law.

* * *

Today we shall first copy what we said eight years ago:

Efforts are being made to solicit the support of the musical profession for a bill to be presented to the Legislature entitled: "An act to provide for the registration and licensing of teachers of music in the State of California, providing for a State Board of Examiners in Music, fixing fees and compensation." Before commenting on this preposterous proposition and the many evils that would arise from the passage of such a bill we will give a brief outline of the most important points contained in this draught. The provision, which, on its face is harmless and apparently beneficial to the profession, is the fact that teachers should be licensed before being permitted to teach music, and those advocating the passage of this bill secure support from members of the profession, who only see this particular point, because they recognize the necessity of measures whereby incompetent teachers should be prevented from coaxing the nimble dollars from the pockets of unsuspecting pupils. But while we admit the necessity of a measure to prevent the obtaining of money under false pretenses, we certainly are absolutely opposed to measures so disastrous in their eventual results and measures so prone to degenerate into political graft and the exercise of personal revenge as this appointment of a so-called State Board of Examiners in Music would entail.

Those of the members of the profession who have been hypnotized by the suave arguments of those behind this movement will perhaps be surprised to discover the nature of the snare into which they have been led. According to this bill the Board of Examiners is to consist of seven practicing teachers of music who shall be appointed by the Governor from the musical profession of the State at large. The term of office shall be four years and this term is to expire in such a manner that two members are to be appointed every year. The President of the Board will occupy his position four years from the day the Board is created, while the other six members, in order to gradually attain the annual expiration of the term, will only be able to serve for one, two and three years. In other words, during the first term the President will be the only one entitled to serve a full term of four years, while the other members must retire before expiration so as to enable their successors to secure appointments according to the bill. We have been so explicit because in the 3rd Section appears the following: "The member of the said Board of Examiners appointed to serve for four years shall act as President during his term of office," and "After this, said Board shall elect one of its members to act as President."

Teachers now practicing will be allowed to register and receive a license by paying one dollar a year—no matter whether they are good, bad or indifferent. Everybody who wants to get licenses at first can do so. All they have to do is to produce one dollar in United States soin. This dollar is to be produced once a year, on the first day of December. The Board of Examiners is to meet twice each year, namely, in June and December, for the purpose of examining candidates for registration, and said Board is hereby **"empowered to make such rules and regulations as it may deem necessary for the proper conduct of such examinations."** In order to receive a certificate, those appearing before the Board must answer certain questions to the satisfaction of the Board, who can make up its own mind as to what it considers necessary to be a good teacher. The Board also has the power to pass on the quality of diplomas issued by Universities or Conservatories of Music and decide whether or not these institutions are good enough to issue diplomas. And now read this: **"Any person who shall violate any of the provisions of this act shall be deemed guilty of a misdemeanor, and upon conviction may be fined not less than fifty dollars nor more than two hundred dollars, or confined six months in county jail for each and every offense."**

The Board is to be authorized to charge everyone appearing before it **ten dollars**, which sum is not to be returned even if the applicant should not receive a certificate from the Board. The Board is to be paid **twenty dollars a day** during the time of session, and **all expenses. All moneys received from fines and fees** shall be held by the Treasurer elected by the Board as a special fund for **meeting the expenses of that Board.** And now comes the most preposterous section of the entire bill: "Teachers in Universities, public and other schools, shall be exempt from the operation of this act, so far as their duties in said schools are concerned, **but should they desire to engage in the practice of music, apart from the regular duties in said schools, they must register and qualify in the manner provided by this act."**

And now we are ready to have a heart to heart talk with the members of the profession. In the first place, we want to point out the fact that the proper qualifications necessary to impart musical knowledge is not a matter of cut and dried examinations prepared by seven music teachers, but is decidedly a matter of evolutionary education supported by adaptability. A person may be able to auswer every question put to him or her by the Board and still be an unsatisfactory teacher when we regard the matter from an ethical point of view. Another matter is, how are these certificates to be issued? Suppose a teacher holds a certificate as instructor on the pianoforte. Is he entitled to teach music in other branches, or can he only teach piano? And if he can only teach piano, is he compelled to get a license for every branch of music he intends to teach? And if he has to get a license for piano, violin, voice, trombone, clarinet, singing, harmony, composition, theory, bass drum, saxaphone, etc., does he have to pay one dollar for every license, or can he get wholesale rates? If a certificate entitles him to teach music, what prevents him from teaching a branch of the art of which he knows nothing, or very little? Let us take, for instance, a musician who teaches singing, violin, piano, harmony, theory, composition and organ. Suppose among the Board were seven of our leading singing teachers. Would they give such musician a certificate as a singing teacher? And if they did not consider him sufficiently competent to impart the knowledge of singing, would his certificate as a piano teacher entitle him to teach singing also? These are all very important questions not definitely dealt with in the draught of the bill.

Besides these intricate matters, which are far more important than will be admitted by the politicians in favor of this bill, we have the opportunity of personal prejudices interfering with the grantiog of certificates. There are so many different ways of examining a teacher for his efficiency, and there is such a variety of opinions regarding the proper methods and systems to be employed to impart accurate knowledge that we do not believe there are seven teachers who could agree on this subject. How could a Board consisting of seven teachers ever agree on the proper methods of teaching the art of singing? We have heard several members of the musicians' union, which endorses this new measure, express themselves as absolutely opposed to certain methods of teaching which they claim injure the student, and yet this same method is recognized by leading authorities. Would a Board severely prejudiced against certain schools of singing consider an applicant prepared in these schools entitled to a certificate? And what is good of singing is good of any other music study.

But the most serious objection to this bill is the tremendous power which this Board would possess and the club it could swing over the heads of the entire musical profession in California. How easy it would be for the President of this Board to wreak personal revenge (and there are certain musicians whom we know who would not be above wreaking their personal revenge). How easy it would be for members of the Board to favor their own pupils and make it difficult for the pupils of rival teachers to pass their examination? How easy it would be to blackmail institutions that issue diplomas into paying large sums to have their certificates passed as favorable; and how easy it would be to destroy the earning capacity of institutions by refusing to recognize their diplomas as satisfactory! Suppose the Director of a private conservatory were elected President of this Board by means of the heavy political pressure he is able to exercise. Would he refuse to recognize the diplomas issued by the Conservatory of Music of which he is a member of the faculty, no matter whether this institution were competent to issue certificates or not? We do not presume to answer this question, but what do our readers think about it?

The temper of those who drew the bill is easily ascertained by the spirit of the last paragraph which says that teachers in Universities may teach music in their schools without a license and without passing an examination, but that they should not be permitted to teach privately. Why, may we ask, are the teachers good enough to teach children in schools, and not good enough to teach children in homes?. This paper is always willing to encourage movements which are for the benefit of music as a profession and as an art. We are against measures that give a limited clique an opportunity to oppresa the less influential musician and create conditions that improve their own power to do evil. We do not admit that a certificate issued by such a Board of Examiners in Music would be equivalent to being a good teacher, just as little as we would consider a physician or an attorney who is licensed as being a very efficient member of his profession, whether he holds a certificate or not.

There is only one remedy to secure better teachers, and that is by means of National Conservatories, of which each State should possess one in connection with its University. These Conservatories should be endowed partly through private sources and partly through the government. A world-famous musician and pedagogue should be selected as president and this president should select his faculty. All branches of music should be taught and teachers should be prepared in the same manner as is done by our State Normal Schools. Those who graduate from these National Conservatories should receive diplomas to the effect that they are competent teachers, but this would not altogether prevent incompetent teachers from practicing. It would, however, give the public an assurance of competency among certain classes. The medical profession and the profession of the law are sciences. Music is an Art. An art cannot be controlled in the same manner as a science. You cannot give a license to a composer or to a painter. Teaching music is as much of an art as composing and consequently no seven musicians are competent to judge as to how this art should be practiced. Teachers who cannot sing well may be good singing teachers. Teachers who are not virtuosos on the pianoforte may be good piano teachers, and, vice versa, some very great artists may be very unsatis-

(Continued on Page 3, Col. 1)

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SIXTEENTH YEAR.

DESPICABLE ATTEMPT TO EXPLOIT TEACHERS

(Continued from Page 1)

factory teachers. Evolutionary education by means of National Conservatories is the only solution to the teachers' question, and Boards of Examination, appointed through political influence, authorized to issue licenses, are merely a political nuisance, giving chances for graft of the most despicable character. Every good musician, who understands this situation thoroughly, is positively opposed to this proposed measure.

All of the above was published eight years ago, and it is exactly applicable today. The bill does not claim that it is intended to improve the system of teaching in this State. It is on its face only intended to give seven music teachers a political job and have their salaries and expenses paid by the teachers of the State. If you add fees, traveling expenses and fines, it will cost every one who intends to teach in California about $50 before he can secure a license. He can only be examined on TWO occasions during the year, in June and December. If he somehow misses one of these dates he must wait SIX MONTHS before he can get another opportunity to be examined. Distinguished artists who intend settling in California will have to undergo the odium of an extra examination before seven music teachers, appointed through political pull, before they are allowed to teach here. There are about eight thousand music teachers in California. These would be forced to pay about $100,000 during the first year, if we include the traveling expenses, to appear before the Commission. After this the old and new teachers would contribute a fund of about $50,000 annually for salaries and expenses of the seven political bloodhounds who intend to persecute the teachers of California, without accomplishing a betterment in musical conditions. By all means let us keep music out of politics, even though the efficiency of music teachers is not quite as satisfactory as we would like to see it.

We have been requested to omit names in discussing this subject. We can not promise to do so. We shall endeavor to find out who is behind this bill, and we shall go after its sponsors with every ounce of energy at our command. This bill is not conceived in good faith. It is not intended to benefit anyone. It is purely created for the purpose of giving seven music teachers—and particularly one of these seven—a fat political job for four years or more, and it is intended to take away thousands of dollars a year from music teachers, who can ill afford this expense.

BRAHMS AND CULP FEATURES AT SYMPHONY

Alfred Hertz Adds to His Reputation as a Matchless Brahms Conductor, Interpreting the Fourth Symphony in a Most Impressive and Vigorous Manner.

By ALFRED METZGER.

The Seventh Pair of Symphony Concerts were given at the Cort Theatre on Friday and Sunday afternoons, January 19th and 21st. The principal features of the program were the Brahms Symphony No.4 in E minor, and Julia Culp, the famous concert soprano. The attractions were sufficient to crowd the spacious auditorium from pit to gallery, several hundred standing, and hundreds being turned away. Several days before the concerts no seats could be obtained. The program began with the Brahms Symphony. It is remarkable how much depends upon the individual ideas of a conductor, for at no time were we ever impressed with the beauty and intensity of these Brahms symphonies as we are now, when we listen to Alfred Hertz' interpretations. It is almost criminal for any conductor to present the work of a master which he does not himself understand. We have missed several years' of thorough enjoyment by being unable to grasp the beauties of a Brahms work by reason of the unintelligent manner in which other conductors have rendered his symphonies.

We particularly enjoyed the first and second movements. The themes stand out boldly and graphically and it is easy to follow them throughout the various changes and modulations. Mr. Hertz possesses a particularly happy faculty of bringing out the different tasks of the respective groups of instruments, and of making the contrasting ideas stand out boldly. This is especially true of the frequent contrapuntal episodes with their intricately interwoven counter melodies and themes. Rhythmically, too, Mr. Hertz extracts the very essence of musical depth from the work. He attains the climaxes in a manner that enhances their vigor and diguity. The fourth movement did not quite appeal to our taste. It seemed to be somewhat more complicated and confusing than the other three, and did not seem to get at the kernel of the matter with that directness which is so notable during the other periods of the work. The orchestra followed the suggestion of the conductor with that spontaneity and intelligence for which it has become so popular.

Mme. Culp sang two groups of songs by Beethoven, Schubert, Wagner and Strauss, and did it in that excellent manner which has established for her an enviable position in the world of music. On Friday she was in better voice than on Sunday, but on both occasions she proved her title to being a vocalist of the highest order. The accompaniments by the orchestra, under the direction of Alfred Hertz, were ideal in every sense of the word. They brought out the spirit of the compositions to a remarkable extent.

Saint-Saens' symphonic poem, "Phaeton," and Beethoven's ever delightful Egmont Overture formed the rest of the program which proved one of the most enjoyable of the season.

SAN FRANCISCO MUSICAL CLUB CONCERT.

By Abbie Gerrish-Jones

The San Francisco Musical Club held their last meeting at the St. Francis Hotel on Thursday, the 18th inst., and presented a program which, if not as full of contrast as usual, was of much beauty and interest. The compositions were largely those of Faure, Debussy, Mendelssohn and Beethoven, furnishing contrast in style and color. Miss Dorothy Pasmore and Miss A. M. Wellendorff together gave three charming numbers for 'cello and piano. The first which opened the program was a Mendelssohn Sonata (Op. 45), in three movements, all of which were admirable in their execution and interpretation, but the Andante was a thing of poetry and a subtlety of meaning that one would delight to hear again with these same artists. A Faure "Elegy," which gave opportunity for Miss Pasmore's fine bowing and sustained singing tones, so like the beauty of a human voice, and Debussy's "En Batteau," a thing instinct with life and color and joyousness as she played it, Miss Wellendorff's splendid piano work making a graphic background for a delightful tone picture, completed the second cello group. Miss Emilie Lancel gave three Faure songs in a voice of much natural sweetness combined with artistic training. She was ably accompanied by Miss Elise Young at the piano.

Miss Elizabeth Warden, with Miss Florence Hyde accompanying, sang a group of four Faure songs of which "Le Secret" was her best and won her an enthusiastic encore. Miss Florence Nachtrieb was the solo pianist of the day and gave a Beethoven Rondo with much skill of execution and a facile technic which overcame the difficulties of a brilliant composition easily and with credit to the young pianist. At the close of the program Mrs. Briggs, the Club President, made an announcement to the effect that the club luncheon, hitherto held in May, would change places with the Club Jinx, usually given at that time. The change was discussed by the board and deemed advisable for the reason that the club members were assembled with difficulty after vacation, and for anything requiring rehearsals and the work involved in giving a Jinx, it made the management of such an affair a matter of more or less difficulty, whereas in May the club members were on hand and the matter much more easily arranged.

Mrs. Briggs also announced that the board invited the club members to assemble their talents and see if by the opening of the fall session they could not repare aod submit for examination the material for an operetta, music drama, or some work of like character to be performed at the Jinx, the same to be carried on annually, after the manner of the Bohemian Club. Mrs. Briggs averred that she saw no reason why it should not be done, and with as great success as the Bohemian Club achieved in such matters, as she had every confidence that there was plenty of material in the club for the successful accomplishment of such a movement.

NEW YORK BREVITIES.

By a Musical Review Staff Correspondent

New York, January 18, 1917.

The Philharmonic Society began its series of festival concerts to celebrate its 75th anniversary last evening in Carnegie Hall. The concert was given for members of the society only, and was not open to the public, as the remaining series of the festival will be. The program was made up of music by Beethoven, Wagner and Liszt, the "favorite composers" of Joseph Pulitzer, the chief benefactor of the Philharmonic Society, who left it a bequest of $750,000 and expressed the desire in his will that the composers should be frequently represented on its programs. Beethoven's Fifth Symphony was played, which was the first number of the Philharmonic's first concert, seventy-five years ago, on December 7, 1842; Wagner's "Siegfried Idyll" and Liszt's "Tasso" were the other numbers on last night's program. After the Symphony the President of the Philharmonic Society, Oswald Garison Villard, delivered an address in which he reviewed the history of the Society, pointing out the artistic aims that animated its founders and that were upheld by their successors, and the important part the orchestra played in the cultural life of New York, its performances being the gathering place of the finest men and women that make this big metropolis what it is now from the cultural as well as from the financial standpoint. A well deserved tribute was paid by Mr. Villard, in the course of the speech, to the Society's present indefatigable manager, Felix Leifels, a life-long member of the orchestra's personnel. Several other names were mentioned, too. The playing of the orchestra last night, inspired by the occasion, no doubt, brought out all its admirable qualities, and the beautifully luscious tone of that great body of players was never heard to better advantage.

* * *

In spite of the high prices, the Metropolitan Opera House was taxed to its capacity when the Boston Symphony Orchestra, under Dr. Muck, and with Kreisler and Paderewski as soloists, gave their long-advertised concert last Tuesday night, for the benefit of the Vacation Fund. The total receipts of the evening approached $25,000. Ten dollars was the boxoffice price for an orchestra chair, and more could have been sold if the spacious floor of the Opera House had an even bigger seating capacity. Kreisler and Paderewski played the Mendelssohn and Schumann Concertos with the orchestra respectively, and several smaller solo pieces. The orchestra's contribution to the concert included "Bartered Bride" overture, "Till Eulenspiegel" and others.

* * *

Under the auspices of "The Society of the Friends of Music," a most interesting concert was given last week at Carnegie Hall, when the Philadelphia Symphony Orchestra was brought over to New York to appear with Messrs. Kreisler and Hofmann as soloists. Mr. Hofmann played a "symphonic duologue" for pianoforte and orchestra by the mysterious Michel Dvorsky. Mr. Kreisler played a new concerto for violin and orchestra by Ernst Schelling. The orchestra played Scriabin's 3rd Symphony, "Le Poeme Divin," and Brahms' Variations on a theme by Haydn, "The Chorale of St. Antoni." The playing of the orchestra under Stokowsky was very praiseworthy. The two works played by the soloists were performed here for the first time, and proved very interesting if not very inspired compositions.

THE SIXTH SYMPHONY "POP" CONCERT.

Horace Britt, the brilliant violoncellist of the San Francisco Symphony Orchestra, will be the soloist of the sixth "pop" concert, which will be given Sunday afternoon, January 28, at the Cort Theatre, under the direction of Alfred Hertz. Britt is an artist who is internationally noted and who has played with some of the leading symphony orchestras in the world's most important music centers. He first came into prominence in San Francisco through his work with the Exposition Orchestra. He made an extraordinary impression by his playing of the Saint-Saens' concerto under the direction of the composer himself.

In next Sunday's concert, Britt's art will be shown to advantage in Bruch's Kol Nidrei, Op. 47, and the Lalo intermezzo. The remainder of the program is rich with melody, Conductor Hertz again showing his fine faculty for selecting masterpieces that hit the favor of both layman and music student. The first number of the afternoon will be Weber's Der Freischütz, which might be termed the "popular overture par excellence." Here is an example of the melodic in its highest expression, a composition that radiates sheer joyousness. Grieg's Peer Gynt suite is certain of favor, as is Rimsky-Korsakow's Capriccio Espagnol, of which the entire five movements will be given. B. Emilio Puyans will have an opportunity to distinguish himself in the beautiful flute solo which Gluck wrote into the "Dance of the Happy Spirits" from Orpheus.

The eighth pair of regular symphonies of the San Francisco Symphony Orchestra will be given under Hertz' direction on February 2 and 4, at the Cort Theatre, the feature being Edgar Stillman Kelley's much-discussed "New England" symphony, which will thus have its first San Francisco performances. Paul Dukas' "The Peri," which made such an impression when given by Hertz last season, and Weber's "Euryanthe" overture will complete the offerings.

GEORGE VON HAGEL AT HOTEL PLAZA.

George von Hagel, the well known cellist, is now in charge of the Hotel Plaza Orchestra and is giving Sunday evening concerts in the lobby of the hotel. These events are proving of an exceptionally artistic character, particularly so inasmuch as Mr. von Hagel is engaging soloists of reputation to appear at these affairs. Last Sunday evening Miss Blanche Hamilton Fox, the distinguished operatic contralto, was the soloist and scored a brilliant triumph. The concerts are not given in the dining room of the hotel, but in the lobby, thus not coming within the range of cafe or restaurant concerts. Another artist who appeared was Miss Zhay Clarke, harpist. It is Mr. von Hagel's intention to engage all artists resident here, and who have made a reputation for themselves. They can obtain further information by applying to him at the Plaza Hotel. The program rendered last Sunday evening was as follows: March, Souvenir de Plaza (E. Lichtenstein); Waltz, Dreams of Childhood (E. Waldteufel); Under the Sheltering Leaves (Thomie); Selection, Madame Butterfly (G. Puccini); Songs—Chauson d'Amour (Mrs. H. H. A. Beach), Serenade (C. Chaminade); Harp Solos — (a) Sextette, Lucia (Donizetti), (b) Bohemian Love Song (Truecisk), (c) Dance of Marionettes (Tedeschi); Selection, Faust (Gounod); Songs—(a) La Visiane (L. Vanniccini), (b) One Spring Morning (Ethelbert Nevin); Harp Solos—(a) Two Schubert Songs, (b) Valse Caprice (Verdaller); Adagio—From Sonate Pathetique (Beethoven); Songs — (a) Arioso from La Mort de Jeanne d'Arc (H. Bainberg), (b) Aprile (T. P. Tosti); Harp Solo—March from Sonambula (Bellini); Entr'act —Valse (Holmesberger); Trio—(a) Berceuse from Joselyn (B. Godard), (b) Fiddle and I (Leausere).

SIR HENRY HEYMAN HONORED BY COLLEAGUES.

San Francisco Music Teachers' Association Gives Elaborate Banquet at Clift Hotel Attended by Leading San Francisco Musicians.

On Saturday evening, January 13th, at the Clift Hotel, an elaborate banquet was given by the San Francisco Music Teachers' Association in honor of Sir Henry Heyman. It was a fitting tribute to a man who has by virtue of his sound musicianship and charming personality made for himself a unique position in our city—a position made long ago, and which he still retains. An important factor in our midst is Sir Henry—a refined and cultured gentleman, a public-spirited citizen—one who is most favorably known, not only in his native state, but in many of the great cities of the United States and in many foreign countries as well; a man who has endeared himself to all coming in contact with him. No wonder then that so many of his fellow musicians were eager to do him honor. The affair was a brilliant success in every way, and reflects great credit upon the committee and the Association's President, Georg Krüger, who arranged it. Preceding the banquet a reception was held in the private parlors of the hotel, after which the guest of honor, escorted by the president and followed by a large concourse of the most prominent music teachers and their friends, repaired to the beautiful Colonial Banquet Hall where all did ample justice to the choicest of viands and California's vintages. Good cheer, song and mirth prevailed throughout the entire evening. At the proper time President Georg Krüger arose, and requesting attention spoke as follows:

Ladies and Gentlemen:—As President of the San Francisco Music Teachers' Association, I take pleasure in greeting you with a most hearty welcome. I wish you all a very happy New Year, and hope for many happy returns. Our gathering here tonight is of a twofold character—first, to pay a well-deserved homage to our guest of honor, Sir Henry Heyman, and secondly, to emphasize that compliment by having this reception and banquet on his birthday—therefore, on your behalf I am happy to offer Sir Henry our heartiest congratulations and hope that he may enjoy many happy returns of this day.

I have not been trained as a public speaker, but I feel justified in saying that my heart is beating in the same rhythm as that of everyone present, and therefore I am sure that anything I may say will meet with your approval. In Sir Henry Heyman the musicians of San Francisco have found a colleague most congenial in spirit and of highest ideals; a man of culture, refinement and wisdom; sincere and loyal to his friends and justly respected and beloved by all who know him. This is confirmed by the fact that Sir Henry is held in the highest esteem by so many of the world's greatest artists, not only as a gifted musician, but as a man of sterling character and worth, for he is intimate in friendship with them. He has had numerous compositions dedicated to him by great masters of music. He has been presented with priceless souvenirs and mementos. Almost innumerable are the celebrities who have presented him with their photographs, signed, and these, with added words of esteem and affection, adorn the walls of his artistic and most interesting studio. Nature has endowed Sir Henry with a genial disposition, which combined with his musical talent at once commands the respect and admiration of those who come in contact with him. His advice is always of value. He fosters and encourages the musical spirit of all who are earnest of purpose and serious in their efforts to progress, and be it individual or an organization, his willing and moral support may at all times be absolutely relied upon. We honor his name and are proud to have as a member of our association a man of such charming and distinguished personality. I wish we had more members to share the privilege of Sir Henry's companionship. In conclusion, I beg to offer a toast to our esteemed guest of honor. May many years of health, happiness and prosperity continue to be his. May he also enjoy the ever increasing esteem and affection of his numerous colleagues and friends here, and throughout he world.

Ladies and gentlemen, please rise, raise your glasses and drink with me to our noble friend, Sir Henry, one of our foremost musicians and dean of San Francisco violinists.

Sir Henry was evidently deeply moved and visibly affected, for in beginning his response he seemed much embarrassed and nervous, but after recovering himself he made a charming address, disclaiming that he had done anything to deserve such high encomiums as were heaped upon him, nor did he feel that he was entitled to such great honors as his generous colleagues were bestowing upon him. But he assured all of his heartfelt appreciation and begged them to accept his profound thanks and gratitude for the honors of which he was extremely proud and which he would never forget. Sir Henry also took occasion to refer to many of his older friends present—his allusions were at times very witty, yet always refined. He was urbanity personified. Among those he specially referred to, paying each one in turn a little tribute, were Mme. Emelia Tojetti, Miss Marie Withrow, Miss Ada Clement, Miss Dorothy Pasmore, Mrs. Beppler, H. B. Pasmore, Mr. Savannah, H. W. Partick, R. H. Blake, Walter C. Campbell and his distinguished wife, Mrs. Marriner-Campbell. Mr. and Mrs. Bretherick, who sent a note of regrets to Sir Henry, were also mentioned, as was Alfred Metzger, of whom Sir Henry said that "his constant kindness to all musicians and his integrity and honesty of purpose in conducting the Pacific Coast Musical Review, a journal which ranks as one of the most important in our world of music, deserves special praise." After Sir Henry's speech, Mr. Krüger appointed Miss Estelle Carpenter toast mistress, who in turn gracefully called upon the following ladies and gentlemen to speak: Mme. Tojetti, Miss Withrow, Mr. Pasmore and Mrs. Marriner-Campbell. Then the following splendid program was rendered in the most artistic manner, gaining enthusiastic applause: Songs: Auf Flügeln des Gesanges (Mendelssohn), Tor, the Rhymer (Loewe), Mrs. M. E. Blanchard, Mrs. E. E. Young at the piano; Allegro and Menuet of the E minor Sonata for cello and piano (Brahms), Miss Dorothy Pasmore and Miss Ada Clement; Songs: When I Bring You Colored Toys (Carpenter), The Bird of the Wilderness (Horsman), Mrs. Blanchard; Last movement of the D minor Sonata for cello and piano (Rubinstein), Miss D. Pasmore and Miss A. Clement.

Immediately after the music the guest of honor was requested to read aloud the numerous messages he had received during the evening. Everyone present had sent Sir Henry either a telegram or written a message expressing some sentiment or conveying good wishes and assurances of friendship. The finale of this notable occasion was Miss Marie Withrow's reading if Sir Henry's horoscope, which was as follows: "Sir Henry, born in January, you should be a deep thinker and reasoner—a philosopher and executive of great ability. Very proud and high-minded, ambitious and endowed with strong common sense, conservative and very versatile. You have strong literary and artistic tastes, an excellent entertainer, should be a writer and a fine public speaker. You have a high ideal of love and religion and like to do good. Persons born in this month are not apt to be domestic." This was received with much hilarity and thus ended a most successful affair—surely enough to make everybody happy.

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO.

What is probably the most important offering of chamber music ever tendered to the music lovers of this community is the program arranged by the Chamber Music Society of San Francisco for its fourth concert in the Colonial Ballroom of the St. Francis Hotel next Tuesday afternoon, January 30th, at 3:15. The offering will consist of works by the immortal "three B's"—Bach, Beethoven and Brahms, and for sheer beauty as well as musical importance it certainly outranks any similar offering that we know of in the musical history of San Francisco.

YVETTE GUILBERT
The French Star at Scottish Rite Hall This Sunday Afternoon, Jan. 28th, Next Tuesday Night, Jan. 30th and Sunday Afternoon, February 4th

The first number will be the Concerto by Bach in G major, Op. 4, for violin and two flutes, accompanied by string quintet. In the rendition of this work the Chamber Music Society will have the assistance of B. E. Puyans, solo flutist of the San Francisco Symphony Orchestra; L. Rovinsky, violio; Leon Goldwasser, viola, and L. J. Previata, contra bass. This will be followed by the exquisite Quartet, Op. 18, No. 4, by Beethoven, played by Messrs. Persinger, Goldwasser, Ford and Britt, and the final number will be the beautiful Trio in B major by Brahms, which will be given a masterly rendering by Louis Persinger, Horace Britt and Gyula Ormay.

Tickets are $1.50 and $1.00, and may be secured at Sherman, Clay & Co.'s, Kohler & Chase's, and at the hour of the concert at the door of the Colonial Ballroom. Here is a program of which San Francisco has every reason to be proud, for nothing finer has ever been arranged in the most musical centers of either the new or the old world.

THE FLONZALEY QUARTET.

That superb organization of string players, the Flonzaley Quartet, will give three concerts here during the week of February 12th, the dates being Tuesday night, February 13th, Saturday afternoon the 17th, and Sunday afternoon the 18th. The quartet has been in existence now twelve years, and in that time there has not been one single change in its personnel. Is it any wonder that the Flonzaley Quartet is the best in the world? Then, too, its members do not teach, do not play with other organizations, and devote their entire lives to their ensemble playing. This is working under ideal conditions.

The twenty-fourth prospectus of the Saturday Club announces the following concerts for the season:

Tina Lerner, concert pianist, opened the season 1916-1917, at the Tuesday Club house. This concert was followed by a reception. All membership tickets admitted two on this occasion.

The Chamber Music Society of San Francisco, one of the coming ensembles of the music world, appeared before the club early in November. The personnel of this organization is as follows: Louis Persinger, Louis W. Ford, Nathan Firestone, Horace Britt, Gyula Ormay and Elias Hecht.

JOSIAH ZURO
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TELEPHONE HARLEM 2583

Yvette Guilbert
The French Song-Actress
Scottish Rite Hall
This Sunday Afternoon, January 28 at 2:30
Tuesday Night, January 30 at 8:15
(Benefit Society for Befriending Girls)
and Next Sunday Afternoon, Feb. 4 at 2:30
Assisting Artists
Emily Gresser, *Violin* G. Ferrari, *Piano*
Tickets, $2.00, $1.50, $1.00, at Sherman, Clay & Co.'s and Kohler & Chase's. Sunday at the Hall.
Knabe Piano Used

Chamber Music Society of San Francisco
Next Tuesday Afternoon, January 30 at 3:15
St. Francis Colonial Ballroom
Works by
Bach, Beethoven and Brahms
Tickets, $1.50 and $1.00, at Sherman, Clay & Co.'s and Kohler & Chase's. Tuesday Afternoon at Hotel.
Steinway Piano Used

Minneapolis Symphony Orchestra
90 PLAYERS 90
Conductor—EMIL OBERHOFFER
Soloists: MARCELLA CRAFT, Soprano
RICHARD CZERWONKY, Violinist
CORNELIUS VAN VLIET, Cellist
Cort Theatre
Thursday and Friday Afternoons, February 8 and 9, at 3 o'clock
Tivoli Opera House
Sunday Morning, Feb. 11 at 10:45 sharp
Augmented Orchestra of Over 100
Tivoli Grand Organ
Prices, $2.00, $1.50, $1.00 and 400 seats at 50 cents. MAIL ORDERS Now to Will L. Greenbaum at Sherman, Clay & Co.'s, enclosing check or money order. Box offices open next Thursday, February 1, at Sherman, Clay & Co.'s, enclosing check or money order.
Mason and Hamlin Piano

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AUDITORIUM OPERA HOUSE
"Pop" Symphony Concert
Saturday Afternoon, Feb. 10 at 2:30
"Pop" Prices: 50c, 75c, and $1.00
Soloist—Symphony Program
Saturday Night, February 10, at 8:15
Prices, $2.00, $1.50, $1.00 and 50c.
Tickets ready Tuesday, February 6, at Sherman, Clay & Co.'s, Oakland and S. F.
Next—The Flonzaley Quartet

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Mediocrity never is attacked. Indifferent and imperfect creations never arouse jealousies; never are they assailed. The homely though conscientious efforts of the unskilled artisan, the canvas of the painter who lacks in drawing or technique, the melodies of the uninspired composer or the writings of the unimaginative and untutored author, create no antagonisms, breed no envious criticisms, no clamorous denunciations. Instead, it is ever the leader at whom are directed the poisoned arrows of jealousy, the vigorous deprecations of the dissatisfied and the denunciations of the envious.

He whose product is good enough or great enough to attain leadership will lead. He who by his courage and industry has blazed a new trail, will see that trail a highway. He who by his genius and perseverance has created an article which is epoch making in the arts, will see that epoch recorded and will reap the just reward of his efforts.

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YVETTE GUILBERT CONCERTS.

That famous French diseuse, Yvette Guilbert, who in her own way stands quite as much alone as Sara Bernhardt, Duse, Patti or Tetrazzini—in fact, there is no other artist just like her—will give three of her interesting programs at Scottish Rite Hall, under the management of Will. L. Greenbaum. It is useless to endeavor to describe the consummate artistry of Mme. Guilbert; until one has seen and heard her one cannot commence to realize just how great an artist she is. At her appearances in San Francisco she will be assisted by Miss Emily Gresser, violinist, and Gustav Ferrari, pianist-composer.

The first Guilbert performance will be given this coming Sunday afternoon, January 28th, at 2:30, when the artist will render, dressed in the appropriate costumes, chansons, legends and ditties of the 15th, 16th, 17th and 18th centuries. Her collection of works of this character is simply enormous, and she can sing one the whole history of France and make understand it, too. Miss Gresser will play works by Vitali, Bach-Franko, Beethoven-Kreisler, Sarasate and Wieniawski.

The second Guilbert performance is scheduled for next Tuesday night, January 30th, at 8:15, and is to be given for the benefit of the Society for Befriending Girls. This program is called "The Ten Types of Women," and is one of Mme. Guilbert's very finest offerings. Mme. Guilbert describes in song, costume and pantomime, women and their songs of all times in the manner which has made her world-famous. The prices for tickets for this benefit are exactly the same as for her other concerts. Joseph Donohoe is in charge and will be assisted by a committee of prominent women and a bevy of beautiful girls who will offer for sale photographs of Yvette Guilbert. It promises to be a gala night.

The third Guilbert appearance is announced for next Sunday afternoon, February 4th, with an entire change of program again. Tickets for all the Yvette Guilbert performances are on sale now at Sherman, Clay & Co.'s and Kohler & Chase's.

MABEL RIEGELMAN HONORED IN WASHINGTON.

During the engagement of the Boston National Grand Opera Company in Washington, D. C., Mabel Riegelman was the guest of Congressman and Mrs. Julius Kahn. Miss Riegelman was appearing as Musetta in La Boheme, and the following day attended a session of the Senate, occupying a seat in the private gallery. A tour of the government buildings followed, with an informal luncheon in the dining room of the House of Representatives. Then came a visit to the sanctums of the President and Vice-President and the Supreme Court. The party also attended the opera. When President Wilson and his family entered their box, the orchestra, amidst intense excitement, played The Star Spangled Banner.

MINNEAPOLIS ORCHESTRA IN OAKLAND.

Two magnificent concerts are promised by the Minneapolis Symphony Orchestra in Oakland at the new Auditorium Opera House, on Saturday afternoon and night, February 10th. This will be the first time that one of the big Eastern orchestras has appeared in Oakland, and much credit is due to the city for having built this magnificent opera house, and to the enterprise of Will. L. Greenbaum—the man who put both San Francisco and Oakland on the musical way.

The afternoon event in Oakland will be given at 2:30, and will be a popular symphony concert, and at "pop" prices, too. This will give the students of the schools of Alameda County, the various colleges, etc., that abound on that side of the Bay an opportunity to hear this great organization at a very modest cost. The afternoon program will be as follows:

1—Overture, "Carnevale" (first time here) ..... Dvorak
2—Symphony No. 6 ..... Glazounow
3—Albumblatt (violin obligato—Richard Czerwonky) ..... Wagner
4—Three Dances:
(a) "Cosatchoque" (Cossack Dance) ..... Dargomijsky
(b) Deer Dance (Rogue River, Oregon) ..... C. S. Skilton
(c) War Dance (Cheyenne) ..... C. S. Skilton
5—Ballet Suite in three movements ..... Max Reger
6—Hungarian Rhapsodie No. 2 (with harp cadenza) ..... Liszt

The prices for this glorious feast of music will be $1.00 on main floor and 75 cents and 50 cents in the balconies. In the evening the regular symphony and soloist program will be given with the following offering:

1—Symphony No. 4 ..... Tschaikowsky
2—Prelude to Lohengrin ..... Wagner
3—The Ride of the Valkyrie ..... Wagner
4—Concerto for Violoncello and Orchestra ..... Saint-Saens
Mr. Van Vliet, Violoncellist
5—Tone Poem, "Finlandia" ..... Sibelius
6—"L'Automne," Bacchanale from ballet, "The Seasons" ..... Glazounow

For this concert prices will range, 50 cents, $1.00, $1.50 and $2.00. Tickets will be on sale at both Sherman, Clay & Co.'s in Oakland and in San Francisco.

BOSTON NATIONAL GRAND OPERA COMPANY.

Max Rabinoff, managing director of the Boston National Grand Opera Company, announces that arrangements have been completed for a week's engagement of his organization at the Cort Theatre, beginning Monday, February 26. This will come as the most pleasurable news to local opera lovers, who will remember the brilliant season given by Rabinoff at the Cort last March.

The company boasts of many of the celebrities heard here last year, notably: Maggie Teyte, Tamaki Miura, Giovanni Zenatello, Riccardo Martin, Romeo Boscacci, Thomas Chalmers, Graham Marr, Jose Mardones, Paolo Ananian, Maria Gay, Elvira Leveroni, and many of the others who made strong individual impressions. In addition, Luisa Villani, the noted soprano; George Baklanoff, the much-talked-of Russian baritone; our own Mabel Riegelman, and other artists of international renown are in the company. The entire Boston Opera Corps of choristers and the Boston Opera House orchestra of 60 will be in evidence.

As before, Rabinoff will give grand opera that is good to "look at" as well as to hear. The singers will be selected for their histrionic and physical fitness for the roles as well as their vocal qualifications. Scenery by Urban, Stropa, and other "moderns" will be a feature. The repertoire will include Mascagni's Iris, Puccini's Tosca, La Boheme and Madame Butterfly, Verdi's Aida, and Gounod's Faust. The prices will range from $5.00 to $1.00.

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Cort Theatre, Sunday, Jan. 28, at 2:30 Sharp
Soloist—HORACE BRITT, Violoncellist
Program
"Der Freischutz" ..... Weber
"Kol Nidrei," (Mr. Britt) ..... Bruch
Suite No. 1, "Peer Gynt" ..... Grieg
"Dance of Happy Spirits," "Orpheus" ..... Gluck
Intermezzo (Mr. Britt) ..... Lalo
"Capriccio Espagnol" ..... Rimsky-Korsakow
PRICES: 25c, 50c, 75c, $1.00. Tickets at Sherman, Clay & Co.'s, except concert day, at Cort Theatre concert day only.

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MUSIC ACROSS THE BAY.

By Elizabeth Westgate.

Oakland, January 21, 1917.

A great program greatly sung is the verdict of the recital given by Julia Culp, the soprano, at the opera house of the municipal auditorium last Tuesday evening. There was not a vacant seat, and the brilliant management of the music section of the Oakland Teachers Association, under the auspices of which this recital was given, is most certainly to be congratulated on the most successful event in their remarkable series. Madame Culp's matchless art has been discussed so thoroughly and sympathetically in this paper by the editor-in-chief that a brief review of the program in Oakland must here suffice.

The singer was in her best voice, and gave of her noblest to the enthusiastic crowd. Her perfect art, matched by her utterly beautiful vocal organ, her superlatively delicate conception of the intentions of the songs—there are all found in greater measure than in any other artist who has come to us. The program was rich in contrasts, and ran the gamut of human emotions during its course.

The singer was kind about encore songs. After the very exquisite "Petite Fleur des Bois," by Massini, Madame Culp gave an inconsiderable song called "The Star," by Rogers, thus doing the composer, but not her program, a kindness. But it was the only flaw, and one may be sure that a gentle motive prompted the song's inclusion in a list like that. After the final "Dutch Serenade," which this singer has endeared to us on former visits, the audience refused to depart, and we were vouchsafed the most lovely rendition of the divine "Ave Maria" of Schubert as it has ever been anyone's fortune to listen to. We went out into the frosty air rather subdued in spirit, but happy withal.

Mr. Bos's accompaniments were, of course, exactly right in every way. He is no virtuoso as a soloist, and the programs gain neither by his chosen works nor by his manner of presenting them. They are in the school-girl repertoire, and he has no new ideas with which to enhance their interest.

The entire program follows: Sei mir gegrüsst Wehmuth, Die Forelle, Auf dem Wasser zu singen (Schubert); Japanese Death Song (Earle Cranston Sharpe), Come Again, Sweet Love (Old English); O, ma chere maison (Jacques Dalcroze), Petite fleur des bois (Massini); Piano Solos—Elegie (Rachmaninoff), Für Elise (Beethoven), Pierette (Chaminade), Mr. Bos; Auf Flügeln des Gesanges, Der Mond (Mendelssohn), Ein 'Ton, Velichen (Cornelius); Deep River (William Armes Fischer), Passing By (Edward Purcell); Geluckig Vaderland (Old Dutch Folksong), Dutch Serenade (S. de Lange).

The Japanese Death Song, and the magnificent "Deep River," by the Boston composer, deserve special mention among the newer songs in the list.

* * *

Maude Fay made her first appearance in Philadelphia at a Sunday afternoon concert on Decemer 31. She made a splendid impression on the critics, who write of her striking stage presence, and her thorough artistic equipment. Hearty and continued applause followed her presentation of "Ah, Perfido," by Beethoven; "Dich theure Halle," from Tannhäuser, and "Vissi D'arte," from "Tosca."

* * *

At the Christmas performance of "The Messiah" by the Händel and Haydn Society of Boston, Wilfred Glenn satisfied the most exacting of the critical writers by his graphic delivery of "The people that walked in darkness." "Mr. Glenn interprets imaginatively its sinuous melodic line," writes one reviewer. "His style has breadth and authority, even nobility." His upper register was particularly commended, and he gave full evidence of fine schooling and notable vocal equipment. All of which is good reading for Mr. Glenn's host of friends in California.

The recital of Madame Culp took place on the night when Zilpha Ruggles Jenkins presented her young pupil, Mrs. Ada Robey Barton. A musical friend who heard the recital has given me the following notes:

Mrs. Jenkins' attractive home studio accommodates about sixty persons, and fully that number heard the delightful program. Mrs. Barton's voice is a high, light soprano, very true, very velvety; and the singer is a good student and accomplished musician besides. One of the most successful songs on the interesting list was the "Voi lo sapete," from Cavalleria Rusticana, which was given with intelligent skill, and a delicious quality of tone. In the final song, Sanderson's "Spring Awakening," there was opportunity for display of coloratura, and Mrs. Barton's style was well-suited by this lyrical number. She has studied but two years, and already has a church position, and ambition for future improvement. Mrs. Jenkins herself considers Mrs. Barton one of her most promising students.

Mrs. Robert Battison, the wife of the well-known tenor, added greatly to the brilliance of the program by her violin solos. She has studied in London, and is now a pupil of Antonio de Grassi. She has a broad, almost masculine tone, and a great deal of talent. Mrs. Dent Slaughter played the accompaniments with style and with sympathy.

* * *

Mr. and Mrs. Cedric Wright presented their youthful violin pupil, Hartwell Jordan, at the Jordan home in Alameda, on Friday evening of last week. A local critic declares the ten-year-old boy a most unusual child, with powers far beyond his years, not only in matters of execution but in the way of interpretation. Mr. and Mrs. Wright played the Bach Double Concerto and other numbers.

Miss Mary MacDermott, supervisor of music in the Alameda schools, played beautiful accompaniments for the program. A new singer, Mr. Zeigler, sang a group of songs, and proved to be the possessor of a fine high barytone voice, and distinct enunciation.

Theodore Widmer, pianist and pedagogue, who has been with us for nearly a year, is being quickly recognized as a thorough musician and conscientious teacher. He played the following program at a concert given last month at Martinez: Sonata, Op. 27 (Beethoven), Fantasie, Polonaise in A, Scherzo in B flat (Chopin), Rhapsodie hongroise, No. 9 (Liszt). Mr. Widmer will be giving a lecture shortly in his studio, 2116 California Street, on the necessity of applying different touch in playing compositions of different composers.

THE MINNEAPOLIS SYMPHONY ORCHESTRA
Ninety Artists Directed by Emil Oberhoffer Will Appear at Cort Theater Thursday and Friday Afternoons, February 8th and 9th and at the Tivoli Opera House Sunday Morning, February 11th at 10:45. Saturday Afternoon and Night, Feb. 10th, a Popular Priced Matinee and Regular Evening Concert Will Be Given at the Auditorium Opera House in Oakland

ST. STEPHEN EPISCOPAL CONCERT.

St. Stephen Episcopal Parish will give its annual concert, under the direction of H. B. Pasmore, at the St. Francis Hotel, on Thursday evening, February 1st. A very fine program has been arranged, Dorothy Pasmore, with her cello, in solo work, and with her string quartet, which made such a good impression at a recent Pacific Musical Society concert, forming the principal instrumental numbers. Mrs. George H. Coolidge, a well-known and very popular singer of Oakland, a pupil of H. B. Pasmore, and Ethel Johnson, also a pupil of Pasmore, rapidly making her way as a concert singer, will present the vocal numbers, with Mrs. Joseph Goldsmith and Mrs. Kate Barton Jarboe at the piano. With Mrs. William Poyner in a violin solo, Fred C. Zeh in flute obligatos to Mrs. Coolidge's numbers, and Eva Walker acting as accompanist, a program will be presented that rivals in character the "Elite" concerts of Berlin and the "Pops" of London. Among the vocal numbers is a new song by Mr. Pasmore to words from the Sanskrit by Ryder.

Following is the program: Sonata for piano and cello (Grieg), Mrs. Joseph Goldsmith and Miss Dorothy Pasmore; Made Scene from Lucia (Donizetti), Mrs. George H. Coolidge, flute obligato by Fred C. Zeh; Violin Solo—Au Batteau (Drdla), Mrs. William Poyner; Air from John of Arc (Tschaikowsky), Miss Ethel Johnson, viola obligato by August Wiebalk; Cello Solos—Au Bateau (Debussy), At the Fountain (Davidoff), Miss Dorothy Pasmore; Songs—And When the Rainy Days are Come (Pasmore), Doris (Nevin), with violin and cello obligato, Mrs. Coolidge; String Quartette in D, No. 8 (Haydn), Mrs. William Poyner, Miss Frances Poser, August Wiebalk, Miss Dorothy Pasmore.

RAUHUT PUPIL RECITAL.

A violin recital, by the pupils of Otto Rauhut, assisted by Miss Pauline Hope Buttner, pianist, will be given on Friday evening, February 2d, at Sorosis Club Hall. The following interesting program will be rendered: Sonate, G minor, 2 violins and piano (Händel), Miss Edna Horan, Otto Rauhut; Andante and Capriccio, for 4 violins (Kretschmann), Katherine Bebrmann, Edna Horan, Florence Johnson, Grace Sime, Gladys Shoemaker, Eugene Brandlein, Charles Foye, D. Richardson, Otto Rauhut; Andantino, Animato, for 2 violins and piano (Fowler), Lola Hughes, Milton Esberg, Chas. Foye, Estelle Gordon at the piano; Concerto in D, for 4 solo violins (Antonio Vivaldi) (1675-1743), Misses Edna Horan, Grace Sime, Katherine Bebrman Eugene Brandlein; Violin Solo: Pastrale (Rieding), Lola Hughes, Estelle Gordon at the piano; Vorspiel, Lohengrin for 4 violins (Wagner-Hermann), Katherine Bebrmann, Edna Horan, Florence Johnson, Grace Sime, Gladys Shoemaker, Eugene Brandlein, Charles Foye, D. Richardson, Otto Rauhut; Violin Solo: Legende, Op. 17 (Wieniawski), Miss Grace Sime; Allegro Moderato, for 2 violins and piano (Allen), Edna Horan, Grace Sime, Gladys Shoemaker, Eugene Brandlein, Violin Solo: Fantasie Caprice, Op. 5 (Vieuxtemps), Miss Edna Horan; Intermezzo, Cavalleria Rusticana (Mascagni) Katherine Bebrmann, Edna Horan, Florence Johnson, Grace Sime, Gladys Shoemaker, Lola Hughes, Eugene Brandlein, Milton Esberg, D. Richardson, Charles Foye, Sylvan Moise, Otto Rauhut.

JACK HILLMAN CONCERT.

Great interest is being shown in the forthcoming concert to be given at the St. Francis Hotel, Thursday evening, February 15th, by Jack Edward Hillman, baritone. Assisting him will be Alfred Wallenstein, cellist, and Mrs. Robert Hughes, at the piano. The program is of unusual merit as will be seen by the following: Old English Songs—(a) Where'er You Walk (Händel), (b) To Anthea (Hatton), (c) Have You Seen But a Whyte Lily Grow? (Anonymous), (d) When Dull Care (Old English Melody) Mr. Hillman; (a) Harlequin (Popper), (b) Sapphic Ode (Brahms), (c) Ungarische Rhapsodie (Popper), Mr. Wallenstein; (a) Widmung (Schumann), (b) Du bist die Ruh (Schubert), (c) Lockung (Rückauf), (d) Rencontre (Faure), (e) Promesse de mon avenir (Le Roi de Lahore) (Massenet), Mr. Hillman; Songs with 'Cello Obligato—(a) Elegy (Massenet), (b) O Golden Sun (Freebey), (c) Roses are the Rhymes I Wreathe (Osmond), Mr. Hillman and Mr. Wallenstein; (a) Chanson Napolitain (Cassella) (b) Adagio (Tartini), (c) Danse Montagnarde (Mattioli), Mr. Wallenstein; Songs by American Composers—(a) The Bird of the Wilderness (Horsman), (b) I Came With a Song (La Forge), (c) Dawn in the Desert (Ross), (d) The Cave (Schneider), (e). Ah, Love but a Day (Beach) (f) Ecstasy (Rummel), Mr. Hillman.

ISRAEL SELIGMAN TO GIVE CONCERT

Israel Seligman, the brilliant young Russian pianist, who located in San Francisco a few months ago, is preparing a concert to be given in the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, February 21st. Mr. Seligman is an honor graduate of the Petrograd Conservatory of Music, and a composition pupil of the famous Russian composer, Glazounow. Mr. Seligman was selected as solo pianist for the Fiftieth Anniversary of the founding of the Petrograd Conservatory from among many applicants, and he has frequently appeared with much success in concerts in Petrograd and other important cities in Russia. He has a very large repertoire of the most representative works of piano literature and his program will be selected with care and in accordance with the musical taste of this community.

CAVALIERI-MURATORE CONCERT.

February 25, 1917, is the day on which San Francisco's music lovers will, at the Civic Center Auditorium, have their first opportunity of becoming acquainted with Lina Cavalieri, soprano, generally acknowledged the most beautiful woman of this day and generation, and of whom it has been said: "She moves a goddess and she looks a queen"; and Lucian Muratore, the world's greatest French tenor. There is not a man, woman nor child who has not heard of the beauty of Lina Cavalieri, and those who keep tab on things musical know that as an opera singer she is one of the brightest stars in the operatic firmament. Those fully competent to judge declare that amongst the world's great tenors, Muratore is supreme.

ORPHEUM.

The Orpheum announces another great w show for next week. Pocket editions usually unauthorized by the larger ions they are supposed to represent. ie Pilcer and Dudley Douglas, who an- unce themselves as a "pocket edition Gaby Deslys and Harry Pilcer," are a arlog exception. Miss Pilcer is Mr. Pil- r's sister and the team is presented in udeville by him. Dudley Douglas is a pper youth with a winning stage pres- ce and the two are admirably suited to ch other. They present smart songs, nces, sayings and costumes. Odiva, he Water Queen," assisted by a school Pacific Ocean Sea Lions, will give an hibition of fancy diving and feats of ace, agility and endurance, in a mas- ve glass tank which is the largest ever ected on a stage. This clever little oman first learned to swim among the arl divers of Samoa.

"Surgeon Londer, U. S. A.," which will presented by the inimitable fun-mak- s, Imhoff, Conn and Coreene, is as clever bit of farce as has been presented in a ng time. Trovato, the humorist violinist, no has been more copied than any other tist, is an eccentric genius who has mpletely mastered his art. He demon- rates his wonderful musical gift by aying one or two classical selections d then he compels the strings to tell story both humorous and pathetic. His annerisms, idiosyncrasies and eccentri- ties are not assumed, being part of him- lf, and go a long way towards maintain- g his enormous popularity.

Janet Adair describes her performance "Song Definitions"—probably because ch is explanatory of a little story which e is an expert at defining pleasingly. er assistant, Miss Adelphi, is a very ever and expressive pianist and the two rls constitute an exceedingly charming udeville team. Myrl and Delmar term eir little novelty "Over the Garden ate." It is an appropriate vehicle for em to introduce a routine of original d difficult gymnastic feats which are ry much out of the ordinary.

Orville Harrold, America's greatest nor, will be heard in new numbers, and Vill M. Cressy and Blanche Dayne will ntinue Mr. Cressy's greatest success, A City Case."

"PRINCESS PAT" AT THE CORT.

That two-fold delight, "The Princess at," with Henry Blossom's humorous retto and Victor Herbert's beautiful ore, will be the attraction at the Cort heatre for two weeks, beginning Sun- ay night, Jannary 28th. Clean, clever, right and fascinating, with multitudi- ous pointed epigrams which cannot fail tickle the risibilities of an auditor, fur- ishing snap a-plenty between the lovely, anting strains which dominate the ore, this comic opera comes with prac- cally the complete original cast which as seen during the long run of the play t the Cort Theatre, New York, the Park quare Theatre, Boston, and the Garrick heatre, Chicago. "The Princess Pat" as a tangible plot.

The young person in question is a parkling, vivacious Irish lass. Her par- cular girl friend, Grace Holbrook, is en- aged, for financial reasons, to a widow- r of sixty years, a millionaire. She does ot love him, but is infatuated with his on. In order to arouse her apparently indifferent husband and at the same time elp her friend escape from a distasteful ngagement to wed, Princess Pat decides n a flirtation with the widower. Her lans prove successful, and, as is char- cteristic in comic operas, all ends hap- ily.

The mnntings and costnmes are in ull keeping with the general excellence f such a production, and the cast will nclude such artists as Blanche Duffield, Oscar Figman, Ben Hendricks, Eva Fal- on, Alexander Clark, Louis Casavant, Da- id Quixano, Wm. Quimby, Jack Pollard nd Isabelle Jason.

ALCAZAR.

"War Brides," Herbert Brenon's mas- er photodrama, starts its third triumn- hant week at the Alcazar Theatre on Monday. The marvelous acting of Nazi- nova in this her first appearance on the creen has been pronounced one of the reatest achievements accomplished by ny star of the "silent drama." The at- endance has been gradually increasing ince the opening performance and the coming week indicates that packed hons- es will be the rule throughout the balance of the run.

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MINNEAPOLIS SYMPHONY ORCHESTRA CONCERTS

We are soon to have a visit from the Minneapolis Symphony Orchestra. That enterprising city, which has maintained this magnificent organization for the past fifteen years, gradually increasing and improving it until it now stands among the five great orchestras of America, is anxious to show the cities on the Pacific Coast, as it has those in the East, that a Western city is just as capable of maintaining a great orchestra as any city in either Europe or America; and, furthermore, its citizens realize with great pride, that the Minneapolis Orchestra is a valuable commercial as well as an artistic asset to their progressive town.

The Minneapolis Symphony Orchestra consists of ninety players, gathered from all parts of the globe, and is conducted by Emil Oberhoffer, who came to Minneapolis from Munich, and who is the only symphony conductor in America who has headed one orchestra since its inception. He is a man of high musical attainments, force of character and kindly disposition, and his men both love and respect him. He conducts entirely from memory and his interpretations are deep and inspired. In short, Emil Oberhoffer possesses every requisite for a truly fine orchestra director.

He has surrounded himself with an orchestra of artists. The concert-master and first violinist was formerly the second concert-master of the Boston Symphony Orchestra. His name is Richard Czerwonky. The solo cellist, Cornelius Van Vliet, was brought from Holland by the Thomas Orchestra and is reputed to be quite an exceptional virtuoso. Richard Lindenhahn, the first French horn player, was brought over by the Metropolitan Opera Company—and so on, throughout the list of principal players. Every one of them has been secured from the best musical organizations in the world. The secondary players, too, have been chosen with the greatest care; so the Minneapolis Orchestra, giving over one hundred and thirty concerts each season, and with daily rehearsals, has every reason to feel proud of its record and invites comparison with any symphony orchestra in this or any other country.

The concerts in San Francisco and Oakland will be under the management of Will. L. Greenbaum, who makes the following announcements: The first concert will be given on Thursday afternoon, February 8th, at the Cort Theatre, at 3 o'clock. The program will be as follows:

1—Overture, Leonore, No. 3. . . . . Beethoven
2—Symphony No. 1 . . . . . Brahms
3—Concerto for Violoncello and Orchestra, in A minor . . . . . Saint-Saens
4—Tone Poem, Don Juan. . . . . Richard Strauss

This is a typical first class symphony program of standard works designed to show the all around worth of the orchestra and the virtuosity of its solo violoncellist, Cornelius Van Vliet. Program for Friday afternoon, February 9th:

1—Symphony No. 2, in E minor. . . . . Rachmaninoff
2—Symphony Espagnole, for Violin and Orchestra. . . . . Lalo
3—Overture, "The Springtime of Love" (first time here) . . . . . G. Schumann
4—"Firworks," a Fantasie for Orchestra (first time here) . . . . . Stravinsky

The final concert of the orchestra is announced for Sunday morning, February 11th, at 10:45, an hour for concerts that was very popular when Fritz Scheel and his Vienna Prater Orchestra played at the old Metropolitan Temple during the Mid-Winter Fair. The reason for selecting this hour was on account of the necessity of having a grand organ to enable the orchestra to give Richard Strauss' latest work, "An Alpine Symphony," which will be played here for the first time on this occasion. Uda Waldrop has been secured as organist and the concert will be given at the commodious Tivoli Opera House. The organ here is a magnificent three-manual one, built by the American Photo-Player Company of California.

This program will be a veritable Strauss-Wagner Festival. Miss Marcella Craft, the dramatic soprano, who has won a splendid position on the operatic stage in Europe, will be the special soloist on this occasion. Here is the complete program:

1—Overture, Die Meistersinger . . . . . Wagner
2—Aria from Die Feen (Wagner's first opera). . . . . Wagner
3—An Alpine Symphony . . . . . Richard Strauss
4—Final Scene from the opera Salome. . . . . Richard Strauss
Salome: Marcella Craft

For the Alpine Symphony the orchestra will be augmented to over one hundred men. The score calls for a hecklaphone, euphonium, four bassoons, four flutes, wind machine, thunder machine, and many other instruments not usually employed in the ordinary symphony orchestra. The scene from Salome, which Miss Cra will sing, was specially arranged for her by Richa Strauss under whose baton she sang the role when th opera was produced in Munich. The scale of prices f the Minneapolis Symphony Orchestra events will $2.00 and $1.50 on the orchestra floor and $1.50, $1. and 50 cents on the upper floors.

Mail orders may now be addressed to Will. L. Gree baum, at Sherman, Clay & Co.'s, accompanied by chec or money order. The regular box office sale will ope Thursday, February 1st, at both Sherman, Clay & Co. and Kohler & Chase's.

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SIXTH SYMPHONY "POP" CONCERT.

Peer Gynt Suite and Capriccio Espagnol and Horace Britt as Soloist in Program That Justly Arouses the Enthusiasm of a Large Audience.

By ALFRED METZGER

Another large audience virtually crowded the Cort Theatre last Sunday afternoon when Alfred Hertz directed the sixth symphony "pop" concert of the season. While it has been stated before, nevertheless it can not be repeated too often, that the audiences that assemble at these "pop" concerts, and the Sunday regular programs, are of a more responsive mood than the formal Friday afternoon audiences. The spirit is contagious and the enthusiasm refreshing. The blase element is absent and the exuberance of youth and the admiration of the enthusiastic music lover is given splendid opportunity for expression. There seems to exist a firm bond between the conductor and his hearers, both of whom are in their happiest and most responsive mood.

The ever melodious and exquisitely graceful Freischütz Overture opened the program and received well merited enthusiastic applause. Grieg's Peer Gynt Suite was interpreted with that rhythmic virility and that poetic shading which Mr. Hertz understands so well how to obtain, and no one who has not heard Mr. Hertz direct this splendid work has any idea how really beautiful it is. Gluck's Dance of the Happy Spirits from Orpheus was given a romantic reading, charged with emotional color and limpid with the essence of musical expression. The concluding number of the program was Rimsky-Korsakow's Capriccio Espagnol, and Mr. Hertz obtained from this work a buoyancy of spirit and an exhilaration of abandon that impressed one forcibly, and still he never permitted his orchestra to become noisy or boisterous.

Horace Britt was the soloist on this occasion. He played Bruch's Kol Nidrei and Lalo's Intermezzo in a manner that added to his already large number of admirers. His smooth, flexible tone, his brainy, musicianly phrasing and his absolute immersion into the spirit of the composition combine to make him an artist of the highest rank. While his works were undoubtedly adapted to the nature of the concert, we would like to have heard him in something more ambitious—something that would have taxed his musical resources even more than was the case on this program. Mr. Britt is unquestionably one of the most gifted and best endowed exponents of the cello we have heard, and we can not blame the audience for its electrifying enthusiasm.

YVETTE GUILBERT'S ART.

Famous French Exponent of Declamatory Art Delights Large Audience With Her Peculiarly Original Style of Interpretation.

By ALFRED METZGER

Yvette Guilbert, the celebrated French interpreter of old songs, appeared for the first time in San Francisco at Scottish Rite Auditorium last Sunday afternoon, January 28th, in the presence of a large audience which did not hesitate to give vent to its satisfaction by means of frequent and prolonged applause. The spontaneity and enthusiasm that characterized the outbreaks of satisfaction was ample evidence of the enjoyment created by Mme. Guilbert's art. It is difficult to classify Mme. Guilbert from the musical standpoint. While, as a disciple of what may be termed the declamatory art, she might be included in the class to which Dr. Wüllner belongs, her failure to include the well known classics in her programs prevent one from counting her among such artists. She restricts herself exclusively to songs of the period prior to the middle of the nineteenth century.

The songs of these periods were rather primitive in musical conception, and belong more to the chanting variety of compositions than to the works of a more serious musical character. They all tell a certain story, including either religious, moral or historical subjects. It is really more the manner in which these works are interpreted than what they impart that proves of artistic value. And therefore it is not Mme. Guilbert's voice with which we have to deal, but her peculiar knack of saying a thing in a manner absolutely original which appeals to us. Robed in magnificent costumes of an antique nature she strides across the stage with graceful movements, and the elasticity of her steps and the all-embracing gestures of her arms and hands are not less important than her splendidly modulated voice and her intense mode of dramatic emphasis. One less accomplished than Mme. Guilbert would arouse ennui among her listeners by reason of the monotony of the works presented. But Mme. Guilbert's genius is represented in her marvelous ability to change, as if by magic, a rather tiresome old chant into a living, palpitating story.

It is of course necessary to understand the French language in order to estimate Mme. Guilbert's exquisite art in all its beauty. While those unfamiliar with this beautiful tongue will no doubt admire the artist by reason of her compelling personality and her almost limitless charm of manner, they will miss that indefinable something which consists of her magnificent enunciation and her unforgettable musical phrasing and emphasis. The French language as used by her is even more beautiful than is ordinarily observed. While listening to Mme. Guilbert we become convinced that any literary or musical work of an antique character attains lustre when imparted by her. She is one of those artists whom one never forgets, and whom one involuntarily accepts as a standard by which to judge others who endeavor, or dare to undertake, work of a like nature.

Emily Gresser, the assisting violinist, is a clever young artist who draws a fine tone, exercises good control as to technical skill and also possesses a certain amount of musical efficiency. She can not, however, be regarded as an artist far above the average good violinist. Gustave Ferrari, the accompanist, seems to shine more by the things he does not do, than by those he does, and instead of forming a background to the artist he almost eliminates himself. An accompanist to be thoroughly satisfactory should neither make himself too prominent, nor too negligible. There is a happy medium.

TAMAKI MIURA

The Japanese Prima Donna Who Will Appear in "Iris" and "Mme. Butterfly" With the Boston National Opera Company at the Cort Theater Week Coming February 26th

MARIE PARTRIDGE PRICE'S CONCERT.

Well Known Soprano, Assisted by Elias M. Hecht, Flutist, and Mrs. Paul Jarboe, Accompanist, Gives Interesting Program.

By ALFRED METZGER

An interesting and, in many respects, an artistically interpreted program was given by Mrs. Marie Partridge Price, assisted by Elias M. Hecht, flutist, and Mrs. Paul Jarboe, accompanist, at Sorosis Club Hall on Tuesday evening, January 23d. The program was especially unique by reason of the compositions that are rarely heard here, and a group of three songs by Brandts-Buys, which were given their first interpretation in this city. These songs were translated from the original German by Elias Hecht, who retained their poetic beauty and their rhythmic character. All the other songs and instrumental compositions were of the best artistic material and demanded the utmost artistic intelligence for adequate interpretation.

Mrs. Price was in excellent voice on this occasion. She sang with musicianly intelligence and took pains to invest every composition with a certain element of poetic or romantic value. We preferred her work in the more serious compositions and were impressed with her freedom of tone production, her agility in vocal expression and her adequate phrasing. She was especially successful in the attainment of strong dramatic periods into which she seemed to throw her entire energy. She certainly gave much pleasure which her audience admitted by lively outbursts of applause.

Elias M. Hecht, both during the rendition of the instrumental numbers and the obligatos, added to his reputation as an excellent flutist. His tone was limpid and mellow and his technic astoundingly facile. The Hüe Fantasie was particularly difficult from a technical standpoint and he overcame these almost insurmountable obstacles with an ease worthy of a virtuoso. Mr. Hecht is never mechanical, even during the rendition of purely technical passages, but retains always a certain element of musical spirit that speaks well for his virtuosity. The Marcello Sonata proved to be an excellent composition of the old school splendidly interpreted. The Hüe Fantasie is spectacular and really more of a technical problem than a musical expression. It should be entitled ,' Much Ado About Nothing."

Mrs. Jarboe played the accompaniments conscientiously. The entie program was as follows: Sonata, G major, for flute and piano (Benedetto Marcello) — 1686-1739, Elias M. Hecht and Mrs. Jarboe; Four Geisha Songs (Arranged by Dalhouse Young), translations from the Japanese by Osman Edwards, Marie Partridge Price; Three Songs with flute obligato, Op. 20 (Jan Brandts-Buys), (first time here, Call o' the Night, Evening Serenade, Bridal Procession, translated from the original German by Elias Hecht, Marie Partridge Price and Elias M. Hecht, and Mrs. Jarboe; Songs—I Know Where I'm Going (old Irish), Mignonette, Capricious Shepherd Maid (J. B. Weckerlin), Volksliedchen (Schumann), Marie Partridge Price; Fantasie for flute and piano (Georges Hüe), Elias Hecht and Mrs. Jarboe; Songs—Across the Hills (Rummel), La Chanson de l'oisseau bleu (Holmes), God's World (Hausman), Marie Partridge Price; Songs with flute obligato — Song of the Shepherd Lehl (Rimsky-Korsakow), Une Flute Invisible (Saint-Saens), O, Jugend wie bist due so schön (Aht), Marie Partridge Price, Elias M. Hecht and and Mrs. Jarboe.

The song by Miss Rosalie Hausman of San Francisco made an excellent impression by reason of its dramatic intensity and its real melodic value. It is one of the many excellent composition by this skillful young composer recently sung by resident artists.

LEMARE ORGAN RECITAL.

Through the courtesy of the First Presbyterian Church of Oakland the Alameda County Music Teachers' Association has arranged for an organ recital by Edwin H. Lemare, the famous organist, to be given Saturday evening, February 3d, at 8:15. Admission to the recital will be by card up to the hour of eight o'clock. At that hour the doors will be thrown open to the public. That the expense of this recital may be met, a silver offering will be taken during the evening. Arrangements for the recital are in the hands of a committee consisting of Roscoe D. Jones, representing the First Presbyterian Church; Howard E. Pratt, President of the Alameda County Music Teachers' Association; and Alexander Stewart, President of the State Association of Music Teachers.

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SIXTEENTH YEAR.

SCHUMANN-HEINK'S CONTINUED TRIUMPHS.

Mme. Ernestine Schumann-Heink, the world's greatest vocal artist, continues to arouse the enthusiasm of the American musical public wherever she appears. We are in receipt of numerous newspaper clippings which eloquently proclaim the constant progress of her triumphal tour through the country, and everywhere press and public speak in enthusiastic terms of the freshness and youth of her voice, the supremacy of her art and the compelling magnetism of her wonderful personality.

In San Diego, Mme. Schumann-Heink made history by endowing annual music festivals, for which she not only deposited $10,000 in the bank as a financial foundation, but for which she also pledged her personal participation. In a subsequent issue of this paper we shall publish details of this remarkable plan which will no doubt be an inspiration to music patrons in other parts of this State, and which eventually will give this State music festivals such as are held in Eastern music centers.

REDFERN MASON'S FINE SYMPHONIC LECTURE.

The last Symphony Talk by Redfern Mason, musical editor of the San Francisco Examiner, assisted by George Stewart McManus at the piano, took place in the Italian Room of the St. Francis Hotel on Monday morning, January 29th, at 11 o'clock. The subject this time was the program presented by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, on Friday afternoon, February 2, and Sunday afternoon, February 4. The special feature of this program was Rimsky-Korsakow's Scheherezade, to which Mr. Mason paid particular attention. The writer has found that to attend these symphony talks by Mr. Mason makes your enjoyment of the symphony concert considerably greater, for the works become so familiar to you that you can follow their construction with a clear vision. The price of admission is exceptionally reasonable and tickets can be secured at the Italian Room of the St. Francis Hotel on the morning of the lecture.

* * *

The Berkeley Piano Club, with an enterprise worthy of emulation, has engaged Mr. Mason to give his series of symphony talks before that successful organization. The first talk took place on Thursday, January 18th, on which occasion Mr. Mason gave the same lecture as he did in San Francisco on January 15th, when the principal object of the talk was the Fourth Brahms Symphony. On account of the symphony concert by the San Francisco Symphony Orchestra at the Muncipal Theatre in Oakland, these lectures will be of special interest, and we would suggest that the Oakland Teachers' Association make arrangemeots with Mr. Mason to give these lectures in Oakland.

ISRAEL SELIGMAN'S FORTHCOMING CONCERT.

All the boxes in the Colonial Ballroom of the St. Francis Hotel have been disposed of for the forthcoming concert of Israel Seligman, the brilliant young Russian pianist, which will take place on Wednesday evening, February 21st. Mr. Seligman has played privately for some of San Fancisco's most prominent musicians and music patons and has made an excellent impression. Those who have heard Mr. Seligman praise his splendid technic and his fine musicianship, and their praises have made so many of our music lovers curious that the concert promises to be crowded to the doors. Mr. Seligman has selected a fine program for this occasion—a program containing the more representative pianistic works.

According to the February bulletin of the San Francisco Musical Club, a concert was given at the St. Francis Hotel on February 1st, consisting of the following: Ensemble (Tschaikowsky), Instrumental (Mozart), Vocal (Franz). The club hostess was Mrs. Wm. S. Noyes. Members anticipating were: Miss Marion De Guerre, Mrs. Alma Winchester, Mrs. Emily McLaughlin and Mrs. Cecil Mark. Assisting, Frederick Biggerstaff. On February 15th another program will be given under the title of "Development of Pianoforte Music," the club hostess being Mrs. Frederick D. Stadtmuller. Members participating are: Mrs. Cecil Stone, Mrs. A. C. Brouse, Mrs. Clara Rauhut Snyder, Mrs. John McGaw, and Miss Gertrude Byrnes. Assisting will be Mrs. Oscar Cushing.

MINNEAPOLIS SYMPHONY ORCHESTRA CONCERTS

Next Thursday afternoon at three o'clock, at the Cort Theatre the long-awaited and much-heralded Minneapolis Symphony Orchestra, under its brilliant conductor, Emil Oberhoffer, will make its first appearance in this city. We hope it will receive an enthusiastic, typically California welcome, and especially from those who wish to see the San Francisco Symphony Orchestra perpetuated in permanent form. Minneapolis is sending its orchestra throughout the country. Why not San Francisco? There is no reason why the necessary financial support can not be forthcoming here.

For fifteen years or ever since its opening concert Emil Oberhoffer has carefully nursed and tended the Minneapolis organization and watched every movement in its growth. Thanks to the loyalty of the business men of Minneapolis it was given every assistance and now, after fifteen years of hard work it is found to ask comparison for its orchestra with any in this or any other country.

We have read much about the success of the Minneapolis Symphony Orchestra in its conduct and its principal players in the press of New York, Boston, Chicago, Philadelphia and other cities where splendid orchestras are maintained. We have read about its triumphs in its home town and other Middle Western cities, and we are firmly convinced that it is a magnificent symphony orchestra of which any city may well be proud. We have, from time to time, published reports of its concerts, its production of new works, etc., and now it only remains for the organization to "make good" in the city of San Francisco. We welcome the coming of the Minneapolis people with open arms and we know that every sincere music lover in this community does the same. It is with us but three days; it means no opposition, but rather a stimulus, to our local orchestra, and may its visit here be successful and encourage our people to be more liberal than ever to the San Francisco Symphony Orchestra.

The first concert announced for this coming Thursday afternoon, February 8th, will offer the following program: 1—Overture, Leonore, No. 3 (Beethoven); 2—Symphony No. 1 (Brahms); 3—Violoncello Concerto in A minor (Saint Saens), with Cornelius Van Vliet, the Dutch virtuoso, as soloist; 4—Tone Poem, "Don Juan" (Richard Strauss). Here is a straight symphony program of the highest class, devoid of any sensational novelty, and one that only a truly great orchestra can make a genuine hit with. Mr. Oberhoffer has chosen this program so that he may prove to us the worth of his orchestra unaided by anything of a sensational or novel character.

The second concert is announced for next Friday afternoon at three o'clock, also at the Cort Theatre. On this occasion Mr. Oberhoffer will play some genuine novelties for us. This will be the complete program: 1—Symphony No. 2 (Rachmaninoff); 2—Symphony Espagnole, for violin and orchestra (Lalo), with Richard Czerwonky as soloist; 3—Overture, Spring time of Love (first time here) (George Schumann). 4—Orchestral Fantasie, "Fireworks" (first time here) (Stravinsky). This is a program that ought to prove a sensational offering if the Minneapolis Orchestra lives up to only half its reputation.

The third and last program is announced to take place at the Tivoli Opera House on Sunday morning February 11th, at 10.45, and will finish at 12.10 exactly. This concert promises to make musical history in San Francisco for several reasons. The first of these is that Richard Strauss' An Alpine Symphony, calling for the biggest orchestral force of any similar composition will be given with one hundred players, including such unusual instruments as a beklap one, euphonium, fourth bassoon, double set of French horns, cowbells, wind machine etc., and a grand organ all of which Mr. Greenbaum has provided for this occasion, will be given its first production in this city; the second is that great dramatic final scene from Strauss' opera, Salome, which will be heard here for the first time in concert form, with Marcella Craft, the glorious young dramatic soprano from the Munich Royal Opera in the title role, Miss Craft being brought here expressly for this concert; the third is that Miss Craft will sing for us the Aria, "Weh Mir" from Richard Wagner's very first opera, "Die Feen" (The Fairies), a beautiful composition that has almost been forgotten; and the fourth reason is that it will make one of the most wonderful and important symphony concert programs ever attempted anywhere.

The prices for the Minneapolis Orchestra's concerts are most reasonable, especially when one takes into consideration the expense of journeying half across the continent with ninety men. Seats in the orchestra will be $2.00 and $1.50; in the balcony, $1.50 and $1.00; and the entire gallery will be sold at the modest rate of 50 cents. Tickets are now on sale at Sherman, Clay & Co.'s. Address all mail orders to Will. L. Greenbaum, enclosing check or money order.

MINNEAPOLIS ORCHESTRA IN OAKLAND.

Oakland has never had as many great attractions and artists visit it as since its enterprising citizens gave the money for the new Auditorium Building in which is located one of the most charming and cosy opera houses in this country. It is in this theatre that Manager Will. L. Greenbaum will present the Minneapolis Symphony Orchestra to the people of Alameda County in two splendid programs next Saturday afternoon and night, February 10th.

EMIL OBERHOFFER

Conductor of the Minneapolis Symphony Orchestra Which Will Play Here at the Cort Theater and Tivoli Opera House Next Thursday, Friday and Sunday, February 8th, 9th and 11th and in Oakland on Saturday Afternoon and Night, February 10th

The afternoon concert will be a popular concert, although one of the most beautiful of the modern symphonies will be given in its entirety on this occasion. But the prices will be genuinely popular as it is the desire of the management to give the music students at the public schools as well as at the many private schools and colleges on that side of the Bay the opportunity of hearing this great orchestra at a most modest cost. So, for the price of 50 cents, 75 cents or $1.00, one may hear the following magnificent program on this auspicious afternoon: 1—Overture, Carnevale (Dvorak); 2—Symphony No. 6 (complete) (Glazounow); 3—Albumblatt (violin obligato by Mr. Czerwonky) (Wagner); 4—Three Dances—(a) Cossack Dance, "Dargomyski" (b) "Deer Dance" (Rogue River Indians, Oregon) (C. S. Skilton), (c) 'War Dance (Cheyenne Indians) (C. S. Skilton); 5—"Ballet Suite" in three movements: I—Harlequin, II—Pierrot and Pierrette (oboe, Bruno Labate; cello, Mr. Van Vliet), III—Valse d'Amour; 6—Hungarian Rhapsodie No. 2, with harp cadenza played by Henry J. Williams.

In the evening, at 8:15, a regular symphony and soloist program will be given with Tschaikowsky's Fourth (and many claim, the greatest) Symphony; the Tone Poem, Finlandia, by Sibelius; the Cello Concerto, by Saint-Saens, played by Mr. Van Vliet. Wagner's Prelude to Lohengrin and Ride of the Valkyries, and Glazounow's stirring Bacchanale from the ballet, "The Seasons," will be the offering at regular symphony prices, ranging from $2.00 down to 50 cents.

Tickets will be ready next Tuesday morning at Sherman, Clay & Co.'s, 14th and Clay streets, Oakland, and also in San Francisco.

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO.

The Bach-Beethoven-Brahms program announced for last Tuesday afternoon by the Chamber Music Society of San Francisco, but postponed on account of the illness of Louis W. Ford, will positively be given this coming Tuesday afternoon, February 6th, at 3:15, in the Colonial Ballroom of the St. Francis Hotel.

For the first time in this city, Bach's Concerto for violin and two flutes with string quintet accompaniment will be given, besides a delightful Beethoven Quartet and one of the intrinsically beautiful Trios by Johannes Brahms.

Tickets are $1.00 and $1.50, and may be secured at Sherman, Clay & Co.'s, Kohler & Chase's, and on Tuesday at the door of the Ballroom.

The fifth concert will be given Tuesday night, March 6.

THE FLONZALEY QUARTET.

The famous Flonzaley Quartet, unquestionably the greatest string ensemble organization in the world, will give three concerts at Scottish Rite Hall, the dates being Tuesday night, February 13th; Saturday afternoon, February 17th, and Sunday afternoon, February 18th.

The conditions under which the Flonzaleys exist are simply ideal. None of the members teach, play in orchestra, appear as soloists or do any musical work of an individual character. The four artists live for one thing only, viz., playing ensemble music together. For thirteen years this condition of things has existed, thanks to the liberality of the late E. J. de Coppet, who not only sponsored the organization but expended over thirty thousand dollars in securing for it four magnificent instruments with blend together with a tone that is little less than marvelous. No one who loves the glorious chamber music works of the great masters can afford to miss a single Flonzaley Quartet concert.

The programs have been delayed on account of the snow blockade of the trains in Wyoming, but Manager Greenbaum promises to announce them in a day or two; but then it matters but little what the Flonzaleys play, for be it classic or modern, grave or gay, it will be played as near to perfection as one may ever expect to hear it.

Season tickets will be sold for the three concerts at the rate of $5.00, $3.50 and $2.25, and may be secured at Sherman, Clay & Co.'s. Single tickets will cost $1.00, $1.50 and $2.00, and will be on sale next Thursday morning at both Sherman, Clay & Co.'s and Kohler & Chase's.

We cannot too strongly urge every real music lover to go and hear the famous Flonzaley Quartet; it will be a rare musical treat.

THE FLONZALEY QUARTET
World's Greatest String Organization at Scottish Rite Hall, Tuesday Night, February 13th and Saturday and Sunday Afternoons, February 17th and 18th

YVETTE GUILBERT'S LAST TWO APPEARANCES.

Yvette Guilbert, that wonderful artist whose artistic performances have created a veritable furore in this city, will give her two final concerts, or, rather, performances, at the Scottish Rite Hall this Sunday afternoon, February 4th, and next Tuesday night, February 6th. Never before has San Francisco heard anyone who can do just what this gifted woman accomplishes. It is a new art to us and a most beautiful one, and no one who cares for music, for drama, or for interpretative art of any nature should miss these last opportunities of hearing her. It will probably be many years before another Yvette Guilbert comes our way.

Tomorrow (Sunday) afternoon Mme. Guilbert will sing for us some "Marriage Legends of the Middle Ages," three amusing "Love Farces" of the 17th Century, some Parisian Satires of the time of Louis the Fifteenth and some of the dainty melodies of the Crinoline Period. Her violinist, Miss Emily Gresser, will offer numbers by Mozart, Gade and Lalo.

The farewell performance on Tuesday night will offer Mme. Guilbert in another most interesting and varied program. She will interpret in her inimitable style "Two Carols of the 15th and 16th centuries," called "The Evil Rich" and "Marie Madeleine," two Troubadour Songs of the 18th Century by Eustache Deschamps and Moniot d'Arras, two Songs of the Jongleurs of the 13th Century, two songs of the lahorers, and a group of delightful modern works alled "The Idiot" music by Rollinat, "Childhood" and "The Prayer of the Women," with music by her splendid pianist, Gustave Ferrari.

Tickets for both concerts are now on sale at Sherman, Clay & Co.'s and Kohler & Chase's, and on Sunday at the box offices at Scottish Rite Hall, corner Van Ness Avenue and Sutter Street.

PACIFIC MUSICAL SOCIETY CONCERT.

The Ballroom of the Palace Hotel was filled with a capacity audience on the evening of Wednesday, January 24th, when the Pacific Musical Society gave an artist recital, the participants being the Shavitch-Martonne-Bem Trio, Mrs. Arthur Fickenscher, vocalist, and Arthur Fickenscher at the piano. Of the vocal numbers I liked Mrs. Fickenscher's first number, "Komm, lass uns spielen," best of any of her five numbers, her voice coming out with the sustained effect of a violin; in fact I could think of nothing else than the perfect bowing of an instrument under perfect and absolute control. It was very beautiful and showed the artist at her best.

The Saint-Saens Trio, Op. 92, was in four movements and was full of melody and the lovely effects we look for in Saint-Saens' compositions. Mr. Shavitch had some particularly brilliant work in this number and appreciation was generously given at the close of the number in the prolonged applause which followed. The Ravel Trio in A minor was one of the most peculiar of all the "Moderns" which it has been my good fortune to hear. It is unusual to the point of fascination, like a person of unusual and grotesque lineaments, as I heard someone say once, "He is so ugly that he is positively handsome." And so it is with this Ravel Trio. It seems to be the point where extremes meet. The Pantoum (Assez vive) was, however, so delightfully descriptive that the audience clamored for a repetition, which, however, was not granted. It was altogether a splendid program. Mr. Fickenscher of course accompanied his wife and the ensemble is a guarantee of perfect results.

Mrs. Ritter, President of the club, presided and gave a little talk, prefacing the program, in which she gave out the month's announcements, among which was the coming production of the Fairy Music Drama, "The Snow Queen," by Gerda Wismer Hofmann and Abbie Gerrish-Jones, soon to have its premiere. The program of Wednesday's recital follows: Saint-Saens—Trio, Op. 92, Mr. Shavitch, Mr. Martonne, Mr. Bem; J. Blachmann—Komm, lass uns spielen, Ernst Chausson—Papillons, Hugo Wolf — Erstes Liebeslied eines Mächens, Hugo Wolf — Mausfallensprüchlein, Richard Strauss—Wie sollten wir geheim sie halten, Mrs. Fickenscher, Mr. Fickenscher at the piano; Ravel—Trio, A minor, Mr. Shavitch, Mr. Martonne, Mr. Bem.

THE MUSIC OF "THE SNOW QUEEN."

The music of "The Snow Queen," Gerda Wismer Hofmann's Fairy Music Drama, which has been written by Abbie Gerrish-Jones especially for the score, and inside of a month since she was first engaged to do the music, consists of some twenty numbers all told, which embrace solos, duets, trios, choruses and ballets, besides the incidental music.

There is much that is descriptive in character, as in the opening scene in the Witch's garden, the music depicting the first break of dawn, awakening birds and finally the sunrise. The Witch comes from her house and calls the flowers from their sleep and they awake and dance. The flowers in the Witch's garden are all souls of mortal children enchanted by the Witch's magic into flower souls. This is a very beautiful scene and is full of delightful action. The Woods near the palace of the princess open act three, and this scene is all black and white, the black of the crows showing in fine and startling contrast to the white of the snow covered landscape. This scene is ushered in with the music of an awakening day which is one of the most characteristic bits of music in the score, and Peter Crow and his fellows indulge in an eccentric ballet invented by Mrs. Hofmann and which is quite one of the most enjoyable things in the ballet line, the music of the Crows' Dance fitting in eccentricity with the quaint movement of the birds.

The harp music to Gerda's soliloquy is said to be one of the best bits of instrumental music in the play. Numbered separately the music is as follows: The Birthday Dance and Gerda's Song, both of which are old Danish; incidental music to the Grandmother's story; the Snow Queen's lure; incidental to Gerda's prayer; Snow Queen's music as she lures little Kay from his home.

Act 2, Scene 1: Fairy Barcarolle (chorus of fairies); Gerda's Song. Scene 2: Dawn in the Witch's garden and song of the Witch, "Flowers Fair"; Bell music as flowers awake and dance; Witch's Incantation; Gerda's dance with the flowers; The flowers' appeal to Gerda; "Take Us With You"; Incantation.

Act 3, Scene 1: Dawn in the woods near princess' palace; Ballet of the crows; Song of the crows; Crows' Funeral March. Scene 2: Harp music to Gerda's soliloquy. Act 4: Song of the Robbers, "What Ho! What a Merry Life!"; Robbers' Exit to eccentric step; Trio—Song of the Wild Doves, "Gerda, Awake!"

Act 5: Song of the Snow Queen, "In the Gleaming Aurora Borealis"; Ballet of the Snow Fairies; incidental to "Love Took Me Gently by the Hand." Scene and Ballet, "Spring Has Come."

Mr. Rosenbecker, Arthur Lewis, Mr. Seiger and others, who have had the music of the orchestra to arrange for, are enthusiastic about the music of this Fairy Music Drama, which, in a sense, is a small opera, and predict a big success for the production.

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ALAMEDA COUNTY TEACHERS.

The first monthly meeting of the year of the Alameda County Music Teachers' Association was held at the home of Mr. and Mrs. Howard E. Pratt, 330 Twenty-first Street, Oakland, on Sunday afternoon, January 28th from three-thirty to five o'clock. A brief musical program was given by Mrs. Carroll Nicholson, contralto, assisted by Mrs. Clark Pomeroy at the piano and Miss Miriam Nicholson, violinist. An informal reception followed, together with a discussion of the plans for the year's work.

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THE BRACALE OPERA COMPANY.

The Bracale Opera Company, which for years has been laying in the leading theatres of Europe and South merica, will open a season of grand opera at the Cort heatre, commencing April 8th, direct from the Naonal Opera House of Havana, where it is now playing. his company is by far the finest, the largest and best quipped of all foreign opera companies which have ver come to San Francisco.

Mr. Bracale is a thoroughly experienced impresario f world renown and reputation, and he has assured ttore Patrizi, who induced Mr. Bracale to give a seaon in Sau Francisco, that if his coming season in San ancisco will be successful, as it undoubtedly will, then is seasons here will be permanent, for Mr. Bracale ill make it his business to connect the seasons of Haana and San Francisco so as to give the highest standrd of opera with the leading celebrities of the lyric age.

The principals of the Bracale Opera Company are of e Metropolitan standard and include the so much lked about tenor, Ippolito Lazzaro, said to be the greatst tenor in the world next to Caruso; the famous bariene, Stracciari, who ranks in Europe with Titta Ruffo; nd the tenors, Taccani and Carpi, the latter now singg at the Metropolitan Opera House in New York. mong the sopranos, Bracale has a genuine star in the erson of Signorina Borghi-Zerni, who is expected to reate a sensation with the beauty of her voice and her ncalization ability. Other sopranos are the beautiful nna Fitziu, of the Metropolitan Opera House; Fina Ricelli and Maria Alemanni; and of the mezzo-sopranos, is enough to mention Reina Alvarez, who created a fure throughout Europe in her remarkable impersonaon of Carmen.

The repertoire will be quite varied, interesting and xtensive, and will permit Mr. Bracale to give four or e different operas every week. It also promises many oveities, among which will be Mascagni's "Isabeau," hich will thus have its first American performance; alatani's "Wally," and the "Damnation of Faust," by erlioz, which have never been given in San Francisco; nd "Goyesca," by Granados, the great sensation of last ear's season at the Metropolitan, and whose San Franisco premiere will be the second appearance of this pera in America.

The repertoire will also include the usual favorite peras, some of which are of the modern school and othrs of the old school, especially given to allow Lazzaro nd Borghi-Zerni the opportunity of showing the masery of their art and the exceptional beauty of their oices. The costumes and scenery are made by the ading firms of Milan, the same which furuish the La cala Theatre.

The season will open at the Cort Theatre on April th, under the management of Ettore Patrizi and Frank W. Healy. Prices will range from $1 to $3. Season tickets will be available in due time.

A BRILLIANT SOCIAL AFFAIR.

One of the most brilliant social affairs ever held in the East Bay section was the reception given by Mrs. E. F. Weihe and her charming daughters, Misses Roxana and Miriam, on Saturday afternoon, January 27th, at their home in Rockridge Terrace, Oakland, in honor of Madame Johanna Kristoffy, the distinguished Viennese prima donna, who is now making her home in San Francisco. Practically the entire musical colony of both sides of the Bay greeted Madame Kristoffy, who was presented by Paul Steindorff. A coterie of society buds, consisting of the Misses Dorothy Garigue, Marie Wren, Betty Thompson, Jeannette Maxfield, Isabel Hopkins, and Mrs. Wilda Berquest, assisted the hostesses in serving.

An informal program was rendered during the afternoon. Miss Edith Allen, an artist recently from New York, now visiting on the Coast, sang "A, fors' e lui," from La Traviata; "Will o' the Wisp," the "Cuckoo," and other selections. She was accompanied by Miss Roxana Weihe. Local artists also contributed to the program. The splendid home was beautifully decorated in greenery and carnations, and during the day over one hundred and fifty admirers of the celebrated guest of honor were presented to her.

JACK EDWARD HILLMAN CONCERT.

Much interest is being manifested in the forthcoming concert of Jack Edward Hillman, which will take place at the St. Francis Hotel on Thursday evening, February 15th. Mr. Hillman will be assisted by Alfred Wallenstein, a young cellist of extraordinary ability. Mr. Wallenstein has already achieved brilliant artistic success, having made a vaudeville tour in this country, which included the Orpheum circuit, extending over two years. He also appeared with Calve and divided honors with the diva. After completing his tour he located in Los Angeles, and during the visit of Pavlowa in that city he played the 'cello solo during her performance of her famous Swan dauce. Later he came to San Francisco, played for Mr. Hertz, and was immediately engaged for the symphony orchestra. This will be his first concert appearance in this city.

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Dukas ..... (Danced Poem) "The Peri"
Rimsky-Korsakoff Symphonic Suite "Scheherazade"

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STUDIOS FOR RENT

ORPHEUM.

The Orpheum will present next week a wonderful new bill composed entirely of headliners. George Nash, one of the best of American character actors, who recently starred with great success in "The Mark of the Beast," is one of the latest legitimate actor recruits to vaudeville. He will appear in a one-act play entitled "The Unexpected," by Aaron Hoffman, who seems to be developing into a sort of O. Henry. Mr. Nash is ably supported by Julia Hay and Jerome Cammeyer.

Madame Chilson-Charman, a famous prima donna soprano, whose musical education was acquired abroad and who has sung with great success at Covent Garden, London, at the Opera Comique, Paris, and has distinguished herself in this country with the New York, Minneapolis, St. Paul and Chicago Symphony Orchestras, four of the finest musical organizations extant, will be heard in a delightful song program. Despite the fact that the Farber Girls have been prominent features in the amusement world for quite a while and are now recognized headliners, they still retain their girlish charm and youthful naivete. Constance and Irene Farber sing and dance admirably and indulge in bright and witty repartee.

Foster Ball, assisted by Kefnan Cripps, will appear in a character study called "Since the Days of 61." It enables Mr. Ball as the reminiscent veteran to present one of the finest bits of character acting witnessed in a decade. Aileen Stanley, "The Girl with the Personality," will sing dialect and timely songs and wear stunning costumes. The other headline acts in this extraordinary bill will be Odiva, "The Water Queen"; Imhoff, Conn and Coreene, in "Surgeon Louder, U. S. A."; and Elsie Pilcar and Dudley Douglas.

ALCAZAR.

"Civilization," the stupendous and daring $1,000,000 cinema spectacle, written by C. Gardner Sullivan an produced by Thomas H. Ince, which will have its first showing in San Francisco at the Alcazar Theatre, commencing next Sunday, February 4th, is best summed up as a screen epic, depicting an idealistic conception of the birth of the millennium and the bringing about of universal peace through the second coming of Christ. As to the photography, it probably never has been equalled in motion drama.

It is, perhaps, in the individual countenances and the registry of the passions, hopes, joys, sorrows and fears of mankind that "Civilization" is exceptional. The faces of the characters selected to depict motherhood, bereft of offspring for cannon fodder, show the joy and sorrow of all mothers. The children, especially the little girl who depicts toddling babyhood, present the horrors of war by their artlessness more plainly than any of the battle scenes.

The theme of "Civilization" has been handled once and for all. The production in its entirety is superb and stands for all that is complete, fascinating and illuminating. The cast is composed of the following artists: Herschel Mayall, Miss Lola May, Howard Hickman, Miss Enid Markey, George Fisher, J. Frank Burke, Chas. K. French, J. Barney Sherry, Jerome Storm, and Miss Ethel Ullman.

There will be two performances daily, one at 2:30 and another at 8:15. Regular Alcazar prices of 25 cents, 50 cents and 75 cents will prevail, despite the fact that this picture never before has been shown at less than $1.00.

Mr. and Mrs. Vladmir Shavitch (Tina Lerner), sailed on the steamship Lurline for Honolulu on Tuesday, January 30th, on a pleasure tour. They will remain away four weeks and Miss Lerner will give concerts in the Hawaiian Islands under the management of W. D. Adams, manager of the Hawaiian Opera House.

JAMES GODDARD TO TOUR COAST.

In the forthcoming tour of James Goddard, at present leading bass baritone of the Chicago Grand Opera Company, and formerly of Covent Garden, London, the Imperial Opera Company of Vienna, and the Montreal Grand Opera Company, the various cities of the West in which he is to appear will have an unusual treat accorded them. Mr. Goddard, an American born, won his first honors at Covent Garden where he made his debut in 1911. His remarkable voice immediately brought him public acclaim and he was pronounced by the press of London to be the legitimate successor of Edouard De Reszke, the greatest basso the world has ever known. His career since then as a member of the various Grand Opera Companies with which he has been associated has been a series of triumphs. The compass of Mr. Goddard's voice and its remarkable range and timbre enables him not only to sing both bass and baritone roles in opera, but is one of the strongest factors of his success on the recital platform, and already the demands for Mr. Goddard in that capacity have been so numerous that the season of 1917-18 is already being booked. Mr. Goddard's voice is a natural gift, the most of his work in vocal lines having been accomplished in Chicago with William Clare Hall, one of the best known teachers in that city, who was instrument in inducing Mr. Goddard later to go Jean De Reszke. The later, after hea ing Mr. Goddard sing, pronounced h voice perfectly placed and congratulat Mr. Hall upon the fact. Mr. Goddard w bring with him his own company of a ists.

OAKLAND SYMPHONY CONCERT.

The first of a series of three symphor concerts by the San Francisco Symphor Orchestra was given in the Municip Theatre in Oakland on Thursday eve ing, January 25th. A large audience a tended and the Oakland Teachers' Ass ciation has reason to feel proud of i success. The artistic triumph was a br liant one. Miss Elizabeth Westgate a tended the event and will report it in b next letter to this paper.

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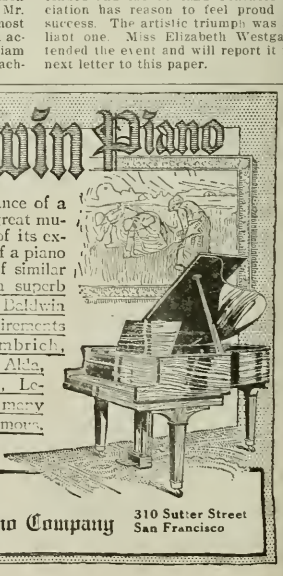

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"PRINCESS PAT" AT THE CORT.

elightful Comic Opera by Victor Herbert Proves to Be One of the Most Entertaining Productions Ever Heard Here.

By LAETITIA PENN WASHBURN

In the production of "Princess Pat," hich is being presented at the Cort Thetre during this and the following week, e management secured one of the finest omic operas ever heard in San Franisco. The music by Victor Herbert is ery melodious and excellently scored y the orchestra, which is augmented for is occasion, numbering twenty-five muicians. The book and lyrics are by Henry Blossom and contain a good deal of ealthy humor. The plot is severely conentional, including the usual characters et in the average comic opera.

The characters are extremely well cast, ach member of the company being cometent to interpret their respective parts oth vocally and histrionically. The plot as been published so frequently that it needless to refer to it again.

Miss Blanche Duffield's singing was a al delight to anyone that enjoys good usic, to say nothing about her fine act-ng. She was an ideal "Princess Pat," nd played her part splendidly. Not only s she very pretty, but extremely grace-ul, having a great deal of personality. Bob Darrow," impersonated by Oscar ligman, could not be improved upon and howed the public what a real comedian nd actor he is. The acting of Jack Polard in the role of Tony Schmalz, Jr., was leverly done and he seemed just the an for the part.

One of the hits of the play was the fine eting of Alexander Clark, who takes the art of the town constable, and never durng the entire evening did he forget the ole he was portraying. David Quixano, who takes the role of the Prince, has a eautiful tenor voice and acts his part ery well. Miss Eva Fallon, the soubrette of the company, was very charmng and sang delightfully. She is graceful nd dances splendidly. The acting of Miss sabel Jason, who portrays the part of he French maid, was well done. Though small part, she brought it out and was ery pleasing.

The dancing divertissement by Mr. canlon and Miss Press was one of the eatures of the play and was splendidly one, the audience appreciating their ancing greatly. Altogether, the opera s worthy of well-attended houses, as the eople will enjoy themselves immensely.

Miss Ethel A. Johnson, pupil of H. B. asmore, sang at an evening musicale iven at the home of Mrs. William J. yrne of this city. It was remarked that er diction was unusually clear and also hat her tone production was excellent.

Effa Ellis Perfield is meeting with reat success in New York City where he and her husband have been since ecember 11th. They have been holding ormal classes in New York City and Irs. Perfield has given many talks on er Pedagogy of Inner-Feeling, Reasonng and Drills. She has talked at New ork University; Adelphi College, Brookyn; Friends' School, Brooklyn; Chirocean Society, Brooklyn; Jersey City Muical Club, Rye Seminary, and the Maude oolittle Studio. She has also given alks in Perth Amboy, Woodbridge, Newrk, Patterson, Weehawken Heights, New ersey, and has every afternoon and evenng booked until January 20th. The phiosophy of her pedagogy is all truth and ppeals to teachers of any branch.

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EIGHTH SYMPHONY CONCERT.

The regular Sunday concert of the eighth pair of symphonies will be given at the Cort Theatre on the afternoon of February 4, by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz. The program given on Friday will be repeated in its entirety. Popular prices will obtain, as is usual at the Sunday events. As previously announced, Rimsky-Korsakow's colorful suite, Scheherazade, takes the place of Edgar Stillman Kelley's New England Symphony, which will not be given until later in the season, in courtesy to Mr. Kelley, who plans to be in this city when his composition is played by Hertz. Scheherazade was enthusiastically received last season.

Paul Dukas' The Peri, which also made a deep impression last year, is on the program. The score is one of great beauty, in every way worthy of the masterminds which conceived the musical translation of Geothe's Apprentice-Sorcerer. The composition was inspired by a fanciful Persian tale and the work is dedicated to the Russian dancer, Tronanowa. It was she who danced the part of the Peri when the work was first produced in Paris, in April, 1912. Weber's effective Euryanthe overture will be the remaining offerlog on Sunday.

Alfred Hertz' Wagnerian mastery will again be disclosed on Sunday afternoon, February 11, at the Cort, the occasion of the seventh "pop" concert, which will be devoted entirely to the works of Richard Wagner. Significance attaches to the affair in that Wagner died 34 years ago, on February 13. This is the wonderful feast of music that Hertz has arranged: Overture, Rienzi; Prelude, Lohengrin; Overture, Flying Dutchman; Prize Song from Die Meistersinger von Nürnberg (violin obligato by Louis Persinger); Prelude, Die Meistersinger von Nürnberg; Prelude and Love Death, from Tristan und Isolde; Ride of the Valkyries, Die Walküre; Overture, Tannhäuser. Tickets will range from but 35 cents to $1.00, as usual, and may be had from Monday on at Sherman, Clay & Co.'s.

THE BOSTON OPERA COMPANY.

Mail orders are now being received for the gala week of opera to be given at the Cort Theatre, beginning Monday, February 26, by the Boston National Grand Opera Company, under the direction of Max Rabinoff. The wonderful productions given by Rabinoff at the Cort last March are well remembered, and have been the means of arousing tremendous interest in the forthcoming season.

The productions will be on an elaborate scale, with scenery by such "moderns" as Urban, Stropa, and the Japanese artist, Ikuma Arishima; the Boston Opera House choristers and orchestra of 60 instrumentalists will be brought her; and the singing forces will be found to be much the same as before, reinforced by such international celebrities as Luisa Villani, George Baklanoff, and our own Mabel Riegelman.

This is the repertoire for the engagement: Monday, February 26, Tosca, with Villani, Zenatello, Baklanoff, Winietskaja; Tuesday, Iris, with Tamakai Miura, Lazzari, Kittay, Leveroni; Wednesday matinee, La Boheme, with Teyte, Riegelman, Gaudenzi, Chalmers, Mardones; Wednesday night, Aida, with Villani, Gay, Zenatello, Baklanoff, Mardones; Thursday, Madama Butterfly, with Miura, Martin, Leveroni, Marr; Friday, Faust, with Teyte, Martin, Mardones, Chalmers; Saturday matinee, Iris; Saturday night, La Boheme.

The following scale of prices will obtain: Orchestra, $5; balcony (1st 8 rows), $3; balcony (next 8 rows), $2; gallery (1st 7 rows), $1.50; gallery (next 8 rows), $1. Boxes seating 8 will be priced at $48, and seating 6 at $36. Loges, seating 5, will be $30. All mail orders and subscriptions should be addressed to Will. L. Greenbaum, care of Sherman, Clay & Co.

TO KALON MU CLUB.

At a meeting of the Board of Directors of the To Kalon Mu Club, last Thursday, it was decided to change the name of the club back to the Arrillaga Musical Club, which it was originally. This change was thought advisable owing to the fact that there is in this city another club of a similar name. This society is the result of untiring efforts on the part of Miss Marjorie Wilson, a member of the Mu Phi Epsilon National Musical Sorority, her object being to bring together music lovers for mutual help and self-confidence, also to further musical knowledge of a higher standard. The members elected for officers are: Miss Marjorie Wilson, President; Miss Cecelia Arrillaga, Vice-President; Miss Pangburn, Treasurer; Miss Hazel Johnson, Secretary; Miss Pearl Queen, Miss Marjory Eaton, Program Committee. Other members are: The Misses Alice Encoyand, Aileen Grennan, Isabel Hodkins, Olive Richards, Helene Vosper; Honorary Member, Mrs. Myrtle Dingwall-Kelley.

A most interesting subject was chosen for the last meeting, it being the lives of two women composers, Mrs. Carrie Jacobs-Bond and Mrs. Jesse L. Gaynor. The following is the program: Reading on "Lives of Women Composers," Marjory Eaton; Vocal Solo, "Slumber Boat," (Mrs. Jesse L. Gaynor), Miss Isabel Hodkins; Vocal Solos, "Just A'Wearyin' for You," "I Love You Only (Carrie Jacobs-Bond), Miss Marjory Wilson.

MISS WESTGATE'S SPLENDID SOUVENIR.

One of Elizabeth Westgate's most treasured gifts at Christmas was a pair of large photographs of her famous teacher, Rafael Joseffy, sent to her from New York by Miss Helen Joseffy, the great pianist's daughter. One of the photographs was taken but a few months before his death, which occurred about a year ago. The other is a striking portrait done in 1912. On the latter Miss Joseffy has written:

"To Miss Elizabeth Westgate of California, my dear father's loyal pupil. With best wishes for her career. Faithfully yours, Helen Joseffy. New York, December 20, 1916."

Miss Westgate spent a winter in New York a few years ago, having a lesson every day with Joseffy at his studio in Steinway Hall. There were two grand pianos, a desk, two chairs, and the two piano benches in the rather bare studio, besides a clock, at which Joseffy was never seen to glance. The "next" pupil must perforce wait outside the door until the one he was teaching found himself dismissed. The three-quarters of an hour arranged for usually lengthened to twice that; and to the Californian he often said, when she remonstrated with him for his generosity in the matter of time, "But you have so far come."

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The Brilliant Young Cellist Who Will Assist Jack Edward Hillman at His Concert in the St. Francis Hotel Thursday Evening, February 15th

MABEL RIEGELMAN WITH BOSTON OPERA CO.

The Eastern critics are unanimous about the excellence of Mabel Riegelman's artistry while a member of the Boston Opera Company. Particularly effective is her portrayal of the role of Musetta in La Boheme. During the Washington (D. C.) engagement the press comments were particularly enthusiastic, one of them being sufficiently worth remembering to be reprinted here: "Seldom, almost never, has one seen a Musetta who combined, as does Mabel Riegelman, the sprightliness of the part with the sympathy that she expressed in the closing scene. More brilliant voices usually sing this part, but Miss Riegelman was perhaps more in harmony with it by a gentler and more artistic method."—Washington (D. C.) Times.

LINA CAVALIERI AND LUCIEN MURATORE.

Oscar Hammerstein, the producer of grand opera at the Manhattan Opera House, New York, and the Hammerstein Opera House, London, England, who knows intimately all of the grand opera stars and whose word as to the value of an operatic artist is considered absolute authority, in speaking of the American concert tour of Lina Cavalieri and Lucien Muratore, who will make their first appearance in San Francisco at the Civic Auditorium on Sunday afternoon, February 25, 1917, under the direction of Frank W. Healy, said:

"I cannot imagine a more happy combination than Cavalieri and Muratore, both from the dramatic and temperamental standpoint. They have appeared in opera together, not only in London and Paris, but in St. Petersburg, Moscow and Vienna. Both are great singers and they have no equals when it comes to acting. Cavalieri was always noted for her infallible beauty that takes on with equal ease and advantage the utmost elaboration or simplicity of apparel. So exquisite is her beauty that each new mode, coiffure, and vagary of fashion she assumes receives the greatest attention.

"As a child Cavalieri was educated by the King of Italy to be a dancer. Becomnig dissatisfied with what she termed a "doll's life," she decided to become a singer. Again royalty aided her and she was placed under the direction of Lombardi, the greatest voice teacher in Italy. After a very few years of study she made her debut as an opera star in Italy, appearing in Milan, Naples, Genoa and Florence, but it was in Libson in "Tosca" that she became known to the great European opera world. The following year she visited St. Petersburg, where she at once became a favorite at the Court of the Czar. Her first American appearance was at the Metropolitan in December, 1906.

"Muratore is a captain in the French army and before becoming an opera singer was an actor. He supported Rejane and Bernhardt. One of his greatest successes was Romeo to the Juliet of Rejane at the Odeon in Paris. On entering the opera field he supported Calve in Carmen and in "La Carmelite," and later was selected by Massenet for both "Manon" and "Werther." He made his opera debut in "Armide." I do not know of any other two opera singers who can give a more satisfactory program than Cavalieri and Muratore."

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TO INCREASE THE MUSICAL REVIEW TO SIXTEEN PAGES

esponding to the Request of a Number of Prominent Musicians We are Beginning a Persistent Campaign to Secure more Advertising and Subscription Support

By ALFRED METZGER

A large number of prominent musicians in this part California have expressed their dissatisfaction with e present size and scope of the Pacific Coast Musical eview. They claim that the paper should not restrict self to purely local matters, that it should include ews from Eastern and European centers, that it should ave an editorial page every week, that it should dis- ss problems of importance to California musicians, d that it should not be compelled to constantly leave er interesting news from one week to another, be- use of lack of space. They claim that California ould have a music journal of sufficient size to com- are favorably with other musical journals in the coun- y. We are certain that we do not betray a confidence hen we state that Alfred Hertz was one of those rominent musicians who talked to us on this subject. nd we, knowing possibly better than anyone else, the ortcomings of the paper, fully agree with all these istinguished people. Mme. Schumann-Heink, during er last visit, expressed the same ideas and added that very artist who visited the Pacific Coast should use the lumns of this paper for advertising purposes, and as a roof of the sincerity of her contention, she generously ave this paper a contract to last as long as she ap- eared before the public.

We have now published this journal during sixteen ears of difficult uphill work. We have proven that it possible to publish a musical paper on straightfor- ard, honest lines. We have never blackmailed any- ne. We have never persecuted anyone who did not ad- ertise. We have, as far as possible, refrained from estowing praise where it was absolutely undeserved. e have never annoyed the profession with persistent licitation. We have never resorted to legal measures hen advertisers did not meet their obligations man- ully. We have never revenged ourselves for any wrongs hat might have been done us. In short we have tried, s much as was in our power, to eliminate all objection- ble features of musical journalism as gleaned from onversations with representative musical people. The ditor of the paper has devoted sixteen of the best ears of his life to building up the paper, and he has ad to sink thousands of dollars earned in daily news- aper and other literary work, before the paper paid a ving wage. We can say with absolute conviction that e have done everything in our power to give the musi- al profession of this vicinity a publication of which hey need not be ashamed.

But because we have not made musicians afraid of he paper, because we have not charged exhorbitant rices for advertising, because we have not annoyed eachers and artists with persistent demands for sup- ort, the Pacific Coast Musical Review has had to de- end upon the voluntary patronage of the profession and tudents. Now the eight-page-paper we publish at this ime is about all that voluntary support enables us to o, and **NO MORE.** If the profession and the students eally desire to see a paper of greater size and wider nfluence, they **MUST** help us increase it by adequate inancial support. We need practically double the sup- ort in advertising and subscription which we have, to ublish a sixteen page weekly paper. Such a paper vould represent the interests of the Pacific Coast ade- uately, and the teachers and artists will find that whatever support they may give such a paper will come ack to them in many ways.

Take the Teachers' License Bill for instance. When his measure came up eight years ago the Pacific Coast Musical Review was the only musical factor that op- osed and fought it. We won out at that time. During ight years the paper has therefore saved the musical rofession something like $300,000. During the same eight ears the profession and music lovers in general (less ubscriptions by students, and advertisements by music ouses), has supported the Musical Review to the ex- ent of $15,000. Now a return of $300,000 for an invest- nent of $15,000 is not bad. And here we do not include he direct financial results that came to the profession y means of concert engagements, pupils and other in- come secured through advertising. Eight years ago the Musicians Club of San Francisco and the Musicians Union were for this bill. The Musical Review was al- ways against it. This year the California Music Teach- rs' Association, the Musicians Club and Southern or- anizations of teachers and musicians are on the side f the Pacific Coast Musical Review.

The Pacific Coast Musical Review has always been reated very niggardly and shabbily by visiting artists, xcept Mme. Schumann-Heink, Mme. Gadski, Mme. Sembrich, Marcella Craft and Dr. Wüllner. The New York managers, with the exception of M. H. Hanson, have practically ignored this paper. We do not wish to talk at this time about the commercial aspect of the proposition. Let us consider merely the ethical situation. When there exists only one weekly music journal West of Chicago, and when it requires great labor and patience as well as perseverance to build up such a paper, is it not fair to expect that artists and managers who take away thousands upon thousands of dollars from this State should at least assist in the endowment of a music journal that has always stood for the very best in music, and has never resorted to illegitimate means to maintain its position? We believe that the managers

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and artists have treated this journal shamefully, when we consider the reams and reams of free notices we have given them and the unceasing courtesies we have extended to them.

A number of our prominent teachers have complained about the influence of strangers who are securing pupils from the teachers resident here for some time. And yet if it were not for these newcomers this paper's income from teachers and artists would be cut almost in half. The greatest number of complaints about the paper, and the largest amount of criticism as to its policy, come from people who do not assist in supporting it. They come from people who read the paper in the music stores or other people's studios and who never spent a cent in advertising. They come from people who advice their colleagues not to support a paper of this kind. In short they come from the grouches of the profession. We never expect these pople to recognize the value of the publication of a music journal and our appeal is not addressed to them.

Then we have the easily offended members of the profession. You may have extended courtesies to them for years, you may have made enemies on their account by giving them more attention than some colleague thought they deserved, you may have brought many pupils to them through your endorsement of their work, and yet by displeasing them only once in many years they will ask you to stop their advertisement and subscription. There is too much of this selfishness, too much of self adulation and too little broadmindedness and regard for your neighbor. A musical journal such as the Pacific Coast Musical Review should not be regarded as a medium which exploits your personal battles only; but which is supposed to raise the standard of music throughout the State, to assist every musician of merit. And by of merit we do not mean a musician whom you may think satisfactory to your own ideas of efficiency, but one who assists in building up the musical community.

Another obstacle in the way of publishing a straightforward and honest music journal is the musician who believes it to be undignified to advertise. He looks upon the support of the music journal from the selfish—from the commercial side. How can it be more undignified to endow a great educational institution, than to endow a music journal that has **PROVED** itself worthy of support. An advertisement should not represent merely a desire to get ten dollars for one; it should also mean a contribution on the part of the profession to maintain a satisfactory official organ. The foremost physicians "advertise" in their medical journal. If the musicians refuse to advertise in a music journal, how, pray, is such a paper going to exist?

Finally we have the silurian who thinks a musical paper is superfluous, that it is not necessary at all. And yet a music paper is the very lifeblood of the musical profession. When we started this paper the daily press practically ignored the profession. Today the two big morning papers have music pages and one of the evening papers pays much attention to music. As to musical conditions, they are in many respects far advanced since sixteen years ago, when this paper was started, and our fight for a real symphony orchestra has not been in vain. The present musical agitation that is progressing throughout this region of the Bay, is, at least in part, due to the efforts of the Pacific Coast Musical Review.

Now, this paper wants to progress with all other musical endeavors. It has fought side by side with you during these years. It has given its strength, its money and its energy for the upbuilding of the musical portion of the community. It has a right to ask for more support. We want to publish a larger paper, because the musical improvement of this section of the country justifies it. Are you going to help us? And through helping us, are you going to help yourself? The editor of this paper wants a sixteen page edition. He wants to include Foreign and Eastern musical news. He wants to publish everything of interest **EVERY WEEK** as it occurs. He does not want to be compelled to have to leave out a great deal of important material and keep on postponing its publication. Our advertisers and subscribers would be more satisfied and more pleased if we could do this. The musical standard of the community would be raised. The outside world would have more respect for us. We can increase this paper to sixteen pages under the following conditions:

We need from fifty to sixty more professional cards on each side of the Bay. Mrs. Ida M. Ross is now endeavoring to secure the necessary support in Oakland and Berkeley for four pages. The editor will endeavor to secure the support for the other four pages in San Francisco. Rates for professional cards are $1.50, $1.00, 75c and 50c. Each advertisers should sign a contract for one year. If the paper is unsatisfactory at the end of this trial year, then the musicians who supported us for the publication of a sixteen page paper may withdraw by refusing to renew their contracts. On the other hand should the paper prove beneficient and of assistance to them, then we have a right to expect the renewals of these contracts.

Now, beginning with today, let us, if it is possible, secure ten artists and teachers who will take a card at $1.50 per week for one year; ten artists and teachers who will take a $1 card; fifteen artists and teachers who will take a 75c card and twenty artists and teachers who will take a 50c card. Mrs. Ross will do the same in Oakland. In addition to this advertising increase we need an additional 1000 subscribers in this section of California. The profession will be surprised to find of how great assistance such a journal can be to them. The California Music Teachers' Association would be in a position to get us the major portion of the 1000 subscribers. In return we shall see to it that the Association will be amply repaid for its energies. We have never yet gone back on our word. The Pacific Coast Musical Review will print a Convention Number for the Teachers' Association this year, of which the organization will have no reason to be ashamed.

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There is still another way to help us. All regular advertisers who are behind in their payments might send us remittances and thus lighten our burdens considerably. Why is it impossible for so many people to meet their obligations regularly?

MUSIC TEACHERS OPPOSE LICENSE BILL.

The Pacific Coast Musical Review is in receipt of many letters from prominent music teachers endorsing our stand on the question of licensing music teachers, according to a bill before the California Legislature. Since publishing our protest two weeks ago, the Music Teachers' Association of California and the Musicians' Club of San Francisco have gone on record against the bill. The Pacific Coast Musical Review, through the courtesy of a friend who is well versed in politics, will receive the names of the members of the committee before whom the bill is for consideration, and upon receipt of these names we will forward them copies of the paper containing comments on this undesirable measure. We note with pleasure that Redfern Mason, in the Examiner, also added his protest.

THE JOSEF HOFMANN CONCERTS.

The next of the great pianists to appear here will be Josef Hofmann, that master-artist, who will appear at the Columbia Theatre under the Greenbaum management during the week of March 4th.

FLONZALEY QUARTET IN OAKLAND.

On Friday night, February 16th, the Flonzaley Quartet will give a special program in Oakland at the Auditorium Opera House, under the auspices of the Music Section of the Oakland School Teachers' Association. The program on this occasion will be entirely different from the programs at any of its city concerts. A few tickets are to be had at Wiley B. Allen Co., on Washington Street, near Fourteenth Street, Oakland.

Next Thursday night the Berkeley Musical Association will hear the Flonzaleys at one of its regular subscription events.

NEW YORK BREVITIES.

By a Musical Review Staff Correspondent

New York, January 25, 1917.

"All tickets sold," was the sign posted at the Carnegie Hall last Sunday when the Philharmonic Society gave the last of its four anniversary jubilee concerts. The program was devoted to Slavic, French and American music. The Slavic was represented by Dvorak's "New World" symphony, and the variations and polonaise from Tschaikowsky's Third Suite. The French music was Debussy's two nocturnes for orchestra, "Nuages" and "Fetes." Herbert's "American Fantasy" concluded the program. As at the first three concerts of the Jubilee, the orchestra on this occasion, too, played with beautiful tone and sympathetic understanding of the works performed. Conductor Stransky was recalled many times by the enthusiastic audience and more than once the orchestra had to rise in acknowledgement of the tumultous applause.

* * *

A large audience was present the same afternoon at the Aeolian Hall, where the Symphony Society, Walter Damrosch conductor, resumed its matinee series after a two weeks' interval. Engelbert Roentgen, the orchestra's new first cellist, was the soloist, playing a concerto in G minor by his father, Julius Roentgeo, of Amsterdam. The playing of Mr. Roentgen was admirable and brought out all the fine qualities of his father's composition. Stanford's "Irish Symphony," Mendelssohn's "Fingal's Cave" and Elgar's "Polonaise" were the orchestral numbers on the program and were played very effectively.

Photo by de Strelecki, New York

MABEL RIEGELMAN

The Brilliant Young Prima Donna Soprano Who Will Sing Musetta and Marguerite With the Boston Opera Company at the Cort Theatre

It is a matter of general regret that Mme. Fannie Bloomfield-Zeissler, who gave her annual concert at the Carnegie Hall over a week ago, limits her playing in this city to one time only. Mme. Bloomfield-Zeissler is a profound artist, disclosing in her playing a thorough mastery over her instrument and a deep knowledge of the great masters. A second recital by her would be welcome even in the face of the enormous amount of music played and heard here.

* * *

A tremendous ovation was given Mme. Johanna Gadski on Monday night after the second act of "Lohengrin," upon the occasion of that artist's first appearance this season. Mme. Gadski's "Elsa" is a familiar impersonation to the Metropolitan audiences, and in spite of a long and tiring concert tour which ended with ten engagements crowding in the last fourteen days, that great artist lived up to all the standards set by her in previous years. Her second appearance with the Metropolitan forces this week will be in "Tristan and Isolde."

* * *

"Le Nozze de Figaro" was added to the repertoire last night after an interval of eight years when it was last heard here under Gustav Mahler. The cast last night included Farrar, Matzenauer, Hempel, De Luca, Didieu and others. Hempel's singing and acting of the role of Suzanna was by far the most satisfying and enjoyable of the evening, though De Luca's Figaro was running a close second in the general understanding of the character and feeling for Mozart's delicate musical setting of it. Farrar as Cherubino was not at her best. Bodansky conducted with evident love for the work, giving it a beautiful interpretation, though somewhat marred at times by exaggerated "pianissimi" in the orchestral accompaniments. The costumes and scenery of eight years ago were very effective and created an atmosphere of charm and loveliness on the stage. The house was crowded to the doors with an audience that was rather more curious than interested.

New York, February 1, 1917.

The Wagner concert given by the Philharmonic last Sunday proved as irresistible an attraction as it has been for some time heretofore. The house was completely sold out and the enthusiasm of the large audience was spontaneous. Wagner, who not long ago was the composer for the "highbrows" only, has become the popular idol of the masses. What, some years ago, seemed complicated and needful of profound study before any enjoyment at all could be derived from the performances of his music, is now quite comprehensible and clear to the average intelligent music lover.

It is true that without preliminary preparation the "philosophical" and "technical" in Wagner's music will be lost to the listener and thus a lot of the enjoyment missed. But the great test of any work of art, and music especially, is the impression it makes on the great human soul without museum guides or program notes to explain it. Unfortunately, too often, the concert-goer does not find out the value of the music listened to until he or she has gone home and read the "notes" over at leisure, and as some "music lovers" are capable of loving anything else but music, "poor" Beethoven or Brahms or Wagner or Debussy are certainly not to blame for their failure to make an impression on their unmusical natures. But this type of concert-goers is waning, and the average listener at concerts in this country nowadays is more susceptible to the message of the great masters and more impressed with the divine language that speaks directly to the soul than some years ago, when going to musical affairs was only a matter of social function. This latter state still prevails in the domain of opera, and opera not being generally fostered by society (by their approval or disapproval of it setting an example for the other classes) is still in its infancy in this country. Why concerts should be more patronized here than opera performances, and why every more or less important little town in Germany, Italy or France should have their own opera houses, with regular seasons of opera given there, and why we, with our number of large metropolis, should be denied it, is not to be discussed here. It suffices to say, that such is the case, and let us hope that it will change in the near future. But let us return to Wagner. The phenomena observable at the concert hall with regard to his popularity, is with equal force brought forth at the opera house, for which his works were primarily written. A performance of a Wagner opera at the Metropolitan means a packed house, with nearly all the nationalities that polyglot New York boasts of represented in it. This is the more illuminating, since there are no popular "stars" taking part in those performances, as they are in works by others composed to serve as an extraordinary attraction. To be sure, Schumann-Heink is announced to appear in the forthcoming performance of the Ring, and Mme. Gadski joined the Metropolitan forces again last week, appearing in Lohengrin and Tristan, and, incidentally, singing better than ever. But their presence in the cast could only heighten the joy of their listeners, while it would not add any more to the popularity of the maker, of whom they are the greatest exponents, it being an established fact now that Wagner at the opera house is as popular as in the concert hall, or vice versa, which at the same time makes him the most popular of all composers.

* * *

The Board of Directors of the Philharmonic Society re-elected Josef Stransky to serve as conductor for three years after his present term expires in 1918.

* * *

A blowing of trumpets and beating of drums greeted Walter Damrosch on his 55th birthday when he arrived at the Aeolian Hall the day before yesterday for his morning orchestra rehearsal. A bunch of roses, numbering fifty-five, was presented to the "dean of American conductors" by his men.

* * *

An organ recital in the College of the City of New York was given on Tuesday evening by the celebrated French organist, Joseph Bonnet. His playing made a deep impression, disclosing high technical powers and a fine sensibility for the various nuances and shades of expression that too often misused instrument affords.

JAMES GODDARD HAS COMPETENT OVERSEER.

An amusing story is going the rounds of his home city concerning James Goddard, the giant of the Chicago Grand Opera Company. Mr. Goddard, born in the South and used to negro help, has an apartment with his brother in Chicago which is presided over by a colored lady who rejoices in the name of Florence. Florence is very solicitous regarding everything that concerns the great basso and is very careful to see that nobody takes advantage of him. Recently his personal representative had occasion to go to his home in great haste concerning a very important engagement which had to be decided upon immediately. Not being known to Florence, the following colloquy resulted:

Press Person: "Is Mr. Goddard at home?" Florence: "No; he's done gone to sing at the Allied Bazaar at the Coliseum. Don' know when he's coming back." Press Person: "Well, it is imperative that I see Mr. Goddard as soon as possible. I do his press work." (Quick interruption by Florence): "Mr. Goddard, he done got a tailor; he don' need no clothes pressed at all." Stupefaction upon the part of the press person until she realized what Florence meant, after which mutual explanations followed and Mr. Goddard was located at the Opera Company where a rehearsal of Grisiledis was in progress.

If all the friends of the Pacific Coast Musical Review would join forces it would take only a few days to publish a sixteen page weekly music journal in California.

ALFRED HERTZ CONTINUES TO ATTRACT CROWDED HOUSES

Eighth Pair of Symphony Concerts Again Tax the Seating Capacity of the Cort Theatre and Alfred Hertz Arouses Enthusiasm With His Vigorous Interpretation of the Palpitating Scheherazade by That Great Russian, Rimsky-Korsakoff

By ALFRED METZGER

We could not cite a greater proof of the accuracy of the Musical Review's judgment in the efficiency of Alfred Hertz and the San Francisco Symphony Orchestra than the continued interest manifested in this year's symphony concerts with the progress of the musical season. So far, thirty-nine concerts have been announced, of which three are being given in Oakland. This means three times as many symphony concerts as have ever been given by a San Francisco symphony orchestra in the past. And yet the attendance is always sufficiently large that standing room is occupied at practically every concert. That the public has taken a great liking to Mr. Hertz and his orchestra is beyond argument, and that this love for the symphony orchestra is lasting can be said with the utmost confidence, inasmuch as the record attendance has been continuing well into the second half of the season. It is now too late for the interest to wane.

Now that we have the right conductor and the right orchestra it is time to make up our minds to keep both, and although the present season has not yet come to a close, it will be no mistake for members of musical clubs, and other organizations as well as musicians and music teachers, to advocate the necessity of keeping such an excellent conductor and orchestra while we have them. The writer is familiar with all the well known symphony orchestras and conductors in the world, and he can say without hesitation that San Francisco is indeed fortunate in its symphony leader and orchestra, for there are no superior conductors in the world, and, barring the necessary time in gaining experience in together-playing, we know of no superior orchestra. Any change—even though circumstances force Mr. Hertz to make a change himself—could never be an improvement upon present conditions, and the chances are that the community might do a great deal worse, and possibly would do worse. Therefore it is due to the welfare of music in this city to discourage any attempts to create dissensions in the ranks of our splendid Musical Association, with its exemplary Board of Directors and ideal President, with its efficient management and effective publicity department, to the end of making any changes as long as the present artistic and managerial excellence prevails. Now is the time to emphasize this fact, before hostile elements have an opportunity to undermine the firm foundation that has been laid.

The program of the eighth pair of symphony concerts, which took place at the Cort Theatre on Friday and Sunday afternoons, February 2 and 4, were introduced with Weber's charming Euryanthe Overture, which was played with delightful finesse, and which breathed the essence of romanticism that prevailed during the zenith of the distinguished master's career. The ultra-modern "The Peri," by Dukas, was played last year and we reviewed the work at length. It has no doubt its fine musical periods, but it also exhibits some of those confusing traits with which the modernists delight to puzzle the conservative mind. Mr. Hertz's interpretation of this work was superb.

The concluding number of the program, and at the same time the most prominent feature, was Rimsky-Korsakoff's well known Scheherazade. This work, too, has been heard repeatedly and never loses any of its barbaric beauty when interpreted so ably as Mr. Hertz does it. The conductor is here effectively assisted by the individual work of the orchestra members. Unless the various solo passages are given with precision, beauty of tone and accuracy of intonation, their effect becomes marred and the ensemble incomplete But with such excellent work as was done by the principals of the various groups of instruments, and particularly by Louis Persinger, whose exquisite violin solos, with their constant repetition, seemed never the same, gave us glimpses of artistic delicacy and poetic shading that will not easily be eradicated from our mind. The entire concert was a joy to behold, and the enthusiastic applause of the audience was only an echo of our personal sentiments.

ANOTHER FINE WAGNER PROGRAM.

An all-Wagner program will be given at the seventh "pop" concert of the San Francisco Symphony Orchestra on Sunday afternoon, February 11, at the Cort Theatre. Conductor Alfred Hertz has prepared a wonderful musical feast for the occasion. The concert will really be a tribute to the memory of Richard Wagner, who died just 34 years ago.

Alfred Hertz is generally acknowledged as the world's greatest conductor of Wagnerian music, and the mere announcement here that he would conduct a Wagner concert has served to tax the capacity of the Cort. Hundreds of music lovers were disappointed at not being able to secure seats for the two Wagner concerts already given this season, so those desirous of securing tickets for the forthcoming affair are urged to do so at once. Popular prices, ranging from 25 cents to $1.00, will obtain.

This is the program: Overture, Rienzi; Prelude, Lohengrin; Overture, The Flying Dutchman; Prize Song from Die Meistersinger von Nürnberg, with violin obligato by Louis Persinger; Prelude, Die Meistersinger von Nürnberg; Prelude and Love Death, from Tristan und Isolde; Ride of the Valkyries, Die Walküre; Overture, Tannhäuser.

Borodin, Georg Schumann and Richard Strauss will find representation on the program of the ninth pair of regular symphonies to be given by the San Francisco Symphony Orchestra at the Cort on the afternoons of Friday, February 16, and Sunday, February 18, under the direction of Alfred Hertz. Borodin's Second Symphony in four movements, the first number on the program, represents that composer at his best. Georg Schumann's Variations and Double Fugue on a Merry Theme, which is written in most jocular mood, is certain of favor. Georg Schumann takes rank as one of the greatest of living German composers. He leans to the classic in musical expression, and there is nothing of the hypermodern in his work. The concluding number will be a Love Scene from Richard Strauss' opera, "Feuersnot," symphonically arranged by Strauss himself. Feuersnot was the second of Strauss' operas, the idea of which was taken from an old Netherland legend. It was first produced in Dresden in the year 1901.

So far as musical records show, none of the numbers programmed for the ninth pair of symphonies has ever been given in San Francisco.

FLONZALEY QUARTET AND ITS FINE PROGRAM.

The Flonzaley String Quartet, unquestionably the finest in existence, will commence its series of three concerts at Scottish Rite Hall next Tuesday night, February 13th, at 8:15. There is really nothing left to tell our music lovers about this organization and its unchangeable membership. For thirteen years the four artists have been playing together, devoting their entire time to ensemble work under the most ideal conditions. Is it any wonder then that they have approached perfection about as closely as is possible?

This opening concert will be devoted to a repetition of the program recently played in New York City in memoriam of E. J. De Coppet, the founder of the Flonzaley Quartet, and consists of three of the favorite works of that distinguished patron of the arts. It is as follows: 1—Beethoven—Adagio ma non troppo e cantabile, from the Quartet in E flat major, Op. 127; 2—Mozart—Quartet in C major (Kochel, 465); 3—Smetana—Quartet, "Aus meinen Leben."

The work of Smetana particularly touched Mr. De Coppet on account of the composer's affliction of deafness, from which the banker also suffered. The second concert will be given on Saturday afternoon, February 17th, with the following most interesting program: 1—Quartet, Bamor (in manuscript) (Ernest Bloch); 2—Quartet, in G major, Op. 77, No. 1 (Haydn).

The composition of Ernest Bloch, a Swiss composer and orchestral conductor, has created a veritable sensation in New York and Boston where it has recently been played by the Flonzaleys. The critics call it a true masterwork and the greatest composition in this form that has been given to the world since Brahms wrote his immortal works. Bloch has won renown abroad for an opera, "Macbeth," produced three years ago in Paris; a symphonic poem; a symphony, and other works for orchestra. This Quartet was completed in America and dedicated to the Flonzaley Quartet.

In the work Mr. Bloch seeks to depict the story of the struggles and griefs of the Hebrew race, and in two of the movements he uses Jewish themes. The work is of truly Hebrew inspiration and is in many ways quite different from any quartet ever written. It tells a story that will appeal to both head and heart of every genuine music lover. The only copy of the work is the manuscript owned by the Flonzaleys.

The final concert will be given on Sunday afternoon, February 18th, when quartets in A minor by Schubert, and D major by Glazounow will be given, and the new Suite for two violins unaccompanied, by Emmanuel Moor, will be heard here for the first time. The Moor work is dedicated to Messrs. Betti and Pochon of the Flonzaley Quartet and is still in manuscript.

Season tickets for these three important events may be secured at Sherman, Clay & Co.'s, the prices being $5.00, $3.50 and $2.25 for the three events. Single concerts are $2.00, $1.50 and $1.00, and these tickets are obtainable at both Sherman, Clay & Co.'s and Kohler & Chase's.

MABEL RIEGELMAN'S RAPID RECOGNITION.

Max Rabinoff, during his recent visit to this city, spoke in the highest terms of Mabel Riegelman, one of the stars of the Boston Opera Company. Wherever the organization has been, press and public have bestowed their approval upon the young Californian prima donna. The eulogies she receives as Musetta are particularly notable, inasmuch as in most instances she is regarded as superior to any other artist who has appeared in this role in the respective cities. San Francisco will be particularly pleased to hear that Mabel Riegelman will not only appear here as Musetta in La Boheme, but also as Marguerite in Faust. Her excellent voice and her unquestionable intelligence in interpretation should make this performance one to be awaited with impatience.

THE CLAREMONT CLUB MUSICALE.

An excellent program was presented by the Claremont Club at its Club House, 214 Hillcrest Road, Berkeley, on Tuesday evening, January 16th. Among the participants was Miss Agnes Sievers, an unusually gifted young soprano soloist, who has appeared repeatedly with leading operatic organizations in this vicinity and also at the famous Steindorff Sunday "Pop" concerts in Oakland. Her fine pliant voice, used with excellent judgment made a very favorable impression, and judging from the fervor and spontaneity of the applause, Miss Sievers reached the hearts of her listeners. She appeared twice on the program and was called upon for an encore each time. Her encores were: Daddy's Sweetheart and Tosti's Good Bye.

All other participants on the program received hearty applause and delighted the audience by reason of their artistry. The complete program was as follows: Prologue—Pagliacci (R. Leoncavallo), Dr. Albert E. Sykes; Piano Solo—Prelude, G minor, No. 2 (Rachmaninoff), Miss Cecilia Arrillaga; Soprano Solo—Vissi D'Arte, from La Tosca (Puccini), Miss Agnes Sievers; Violin Solos—(a) Gypsy Dance (Monti), (b) Serenade Espagnole (Chaminade-Kreisler), Miss Olive Reed; Tenor Solo—(a) Myrra, (b) Let the Slaves (Geo. H. Clutsam), Ernest H. McCandlish; Soprano Solos—(a) Songs My Mother Taught Me (Dvorak), (b) D'Une Prison, from the Prison (Hahn), (c) Villanelle (Dell' Acqua), Madam Stella Margaret Jelica; Pianoforte Trio—Spring Awakening (Bach), Pizzicato Gavotte (Pache), Mrs. Pomeroy and Misses Reed and Briggs; Vocal Solos—The Owl, The Elfman (J. Wells), Miss Agnes Sievers; Cello Solos—(a) Since First I Met Thee (Rubinstein), (b) Tartintelle (Squires), Miss Florence Briggs; Tenor Solo—Blow, Bugle, Blow (B. Whelpley), Ernest H. McCandlish; Soprano Solo—Ballatella, Pagliacci (R. Leoncavallo), Madam Stella Margaret Jelica; Piano accompanists—Mrs. Clarke Pomeroy, Mrs. Vernon Lotter; Dr. and Mrs. Albert E. Sykes, Committee.

THE FLONZALEY QUARTET

This World Famous Organization of String Players Will Give Concerts at Scottish Rite Hall Next Tuesday Night, February 13th and Saturday and Sunday Afternoons, February 17 and 18

On Wednesday evening, January 31st, the Girl's Club at Eighteenth and Capp streets, were entertained with a program of music which was enthusiastically declared to be one of the finest ever given before the club. The pretty little theatre was crowded to capacity with girls of the club and their mothers and friends and every number was received with an encore of such volume, there was no room left for doubt of their entire appreciation of the entertainment afforded them. The ladies who so kindly volunteered their talents for the occasion were each presented with a gift of flowers at the close of the program, which was as follows: Medley of Hawaiian Airs, arranged for Ukulele by Alice Kellar-Fox, Alice Kellar-Fox; Songs: Irish Cradle Song, Mother (Gerrish-Jones), Pusy Willow Had a Secret (Woodman), Ann Neale; Songs with Ukulele: Dear aHwaii (Api Kelekoni), Sweet Lilli of Hawaii (Kelekoni), Alice Kellar-Fox; Songs: Top O' the Mornin' Peggy, My Love O' You, The Meadow Lark, (Gerrish-Jones), Mrs. Harry Steele Haley, Accompanist, Mrs. Hazel Boyd Hunter.

MUSIC ACROSS THE BAY.

San Francisco Symphony Orchestra and Edwin Lemare Features of Busy Musical Days in Oakland.

By ELIZABETH WESTGATE

The debt which this side of the Bay owes to the music-section of the Oakland Teachers' Association is being paid in appreciation, at least. For there were no vacant seats at the Auditorium Theatre on January 25th, when the section presented the San Francisco Symphony Orchestra and Mr. Hertz. It must be very encouraging to the school-women, who have wrought so wisely and so well.

The Symphony Number 6 of Tschaikowsky, the "Bartered Bride" overture (Smetana), and the Roumanian Rhapsody, number 1, by Enesco, were the offerings of the orchestra, and Louis Persinger, the concert master, gave the Bruch G minor Concerto.

The orchestra was in splendid form, and their great conductor made a memorable evening for Oakland. All the compositions played by the organization have been given in San Francisco during the reign of Mr. Hertz, and have been reviewed thoroughly by the editor-in-chief. I could wish that this were not true, for pages of enthusiastic comment would scarcely suffice to declare the wonderful skill of the performance. Mr. Persinger's vast artistry was the cause of riotous applause after the concerto, and at least six recalls were demanded before the audience was content to let him go. Few players have ever surpassed his eloquent delivery of the well-loved concerto, on any concert platform in California. Grateful indeed should Californians be that so able and so inspired an artist, and withal, so modest a one, has cast his lot with us. The orchestra will appear twice more during the spring, at the same place.

The next event in the regular series of the Teachers' Association will occur on February 16th, when the far-famed Flonzaley Quartet will give one of the well-nigh perfect performances to which four lives have been and are being devoted.

* * *

The plan of the Alameda County Music Teachers' Association to hold informal monthly meetings on Sunday afternoons was tried successfully on last Sunday, when a large and delightful gathering of the membership took place at the home studio of the president, Howard E. Pratt. A program was given and new acquaintances made.

* * *

Iwan Langstroth, formerly of Alameda, was honored in Berlin during the first week in December, when the Bluethner Orchestra, under the American conductor, Wallingford Riegger, presented for the first time Mr. Langstroth's new symphonic prelude, "California." A critic for the New York Musical Courier says of it, "It is a pleasing composition for full orchestra, showing the composer's knowledge of the art of instrumentation and his sense of euphonious harmonic effects. It is more interesting because of its ragtime rhythms."

By this criticism it would appear that Mr. Langstroth has won a manner of composing differing in quality and degree from that he employed in works heard here a few months ago. These last were somewhat startlingly modern, almost lacking in the euphony now so apparent in his work. It is all in the way of a young composer "finding himself," and even this latest manner may not be the style which finally becomes his own. It will be interesting to observe his development.

* * *

The Carol Quartet gave a concert in Alameda last week, under the auspices of the music-history section of the Adelphian Club. The singers had success, not only in their concerted numbers, but in their various solos. Wilbur McColl, their accompanist, pleased in his performance of five short pieces by Friml, in the little set called "California." Mrs. Jonsson is curator of the section and her enthusiasm and tact are responsible for the interest felt by the whole membership of the club.

* * *

A group of public-spirited citizens, of whom there are many in the East Bay cities, co-operating with the Alameda County Music Teachers' Association, found it possible to engage Mr. Edwin Lemare, the famous organist, who is, by our good fortune, remaining in California, for a recital at the Oakland First Presbyterian Church. This event occurred on Saturday evening, February 3d, and was attended by an audience which crowded the large edifice.

Mr. Lemare seemed inspired, and played his remarkably interesting program in a way to cause the greatest enthusiasm. It was a model program as to arrangement, too. It included the Toccata in F of Bach, a lovely Canzone by the French composer and organist, D'Evry, an Elfentanz by Johanstone, the first organ Sonata by Mendelssohn, three of Mr. Lemare's melodious and exquisite compositions, and a Fantasia in F of Mozart, besides shorter works.

Of the famous player's own works, the "Chant du Bonheur" bids fair to become as popular as the well-known Andantino, which Mr. Lemare was prevailed upon to give as encore on the program. Musicians present were invited to submit short themes for improvisation, and that sent in by Miss Bessie Beatty was the one selected by Mr. Lemare for his always delightful treatment. The church, generously offered to the Association for the evening, proved ideal for a recital, and the silver collection gathered was of encouraging size. It is planned by Howard E. Pratt, the very efficient president, and the Board of Directors, to have other noteworthy programs during the season.

The year has begun with the renewal of interest, and an eagerness for results commensurate with the ideals and aims for which the Association stands. On the last Sunday afternoon in February the second of the informal meetings of the membership will occur. The Association is awake to its great opportunities, and a year of accomplishment is certain.

SCHUMANN-HEINK HONORED BY TEACHERS.

In recognition of her distinguished services to musical art throughout the world, and particularly to California, through her recent contribution toward a music festival in San Diego, Madame Schumann-Heink, the distinguished singer, has been made an Honorary Member of the Music Teachers' Association of California. This action of the Board of Directors of the State Association of Music Teachers will be conveyed to Madame Schumann-Heink in the form of the following communication which will be presented to her personally by a committee of San Diego musicians comprising Albert F. Conant, general Vice-President of the Music Teachers' Association; Mrs. L. L. Rowao, President of the San Diego Music Teachers' Association; and Willibald Lehman, past President of the San Diego Association:

Dear Madame: It is our pleasure to notify you that at a meeting of the Board of Directors of the California Music Teachers' Association, held in San Francisco on Saturday, January 27, 1917, you were unanimously elected an Honorary Member of the Association.

The privileges of an Honorary Membership in the Association are conferred only upon artists or persons who by their exceptional talents have rendered such services in the art and science of music as to merit the honor. Your contribution to the cause of good music throughout the world, and especially the recent stimulus which you have given to the development of musical art in the State of California through your generous offer to the project of a musical festival in San Diego, are such as to merit the approbation of all those interested in music.

On behalf of the Music Teachers' Association of California, we therefore tender our humble thanks for the service you have rendered and for your generosity toward the cause of the highest musical art in our State.

Yours sincerely,

ALEXANDER STEWART, President.
ALBERT F. CONANT, Gen. Vice-Pres.,
H. W. PATRICK, Treasurer.
EDNA CORNELL, Secretary,
ALBERT ELKUS,
GEORGE McMANUS,
MME. TROMBONI,
ELIZABETH SIMPSON,
Directors.

CAVALIERI-MURATORE CONCERT.

There is no gainsaying the fact that the joint concert of Lina Cavalieri, soprano, and Lucian Muratore, tenor, at the Civic Auditorium, on Sunday afternoon, February 25, under the direction of Frank W. Healy, will be an event of unusual importance.

As a stage beauty, Lina Cavalieri is still without a rival. Formerly the star of the Metropolitan and Paris Opera companies, and this season guest star of the Chicago Grand Opera Company, Mme. Cavalieri has one of the most fascinating lyric soprano voices of the modern stage. Youthful, fresh and of velvet quality, it is also of extraordinary range and flexibility. Her graciousness and delightful personality, both on and off the stage, have done much to win for her international popularity.

Cavalieri was educated by the King of Italy to be a dancer. She gave up what she termed a "doll's life," to become a singer. After a few years' study with Lombardi, the greatest voice teacher in Italy, she made her debut in Milan. Her success was instantaneous, and triumphs followed in the great opera houses of Naples, Genoa and Florence. She went from the opera in Lisbon to St. Petersburg, thence to the Metropolitan Opera House. Returning to Europe, she again triumphed in Italy, England, Russia, France, Austria, Germany and Spain. Later she went to Buenos Ayres.

The great composers have always endeavored to get Lina Cavalieri to create the soprano roles in their operas. Massenet selected her to create the leading role in his Thais, also Salome in his Herodiade. She created the role of Iris in Mascagni's opera of that name. She was the greatest Floria in La Tosca and the greatest Mimi in La Boheme that the world has ever known, and the South American countries declared her Carmen to be unequaled.

From the standpoint of magnificent voice, great dramatic ability, and extreme grace of personality, Lucien Muratore stands supreme among the tenors of the world. Not since the prime of Jean de Reszke has there been an artist who combines all the qualities of the great Muratore. The critic of the Chicago American declared that "if there is a greater tenor than Lucien Muratore he must be sitting unseen on the heights of Olympus."

No one will be denied the opportunity of hearing Cavalieri and Muratore. Frank W. Healy, under whose local management the artists will appear, has made the prices extremely low—50 cents, 75 cents, $1.00, $1.50 and $2.00, boxes seating six sell for $20. Mail orders are being received by Mr. Healy at 906 Kohler & Chase Building.

LINA CAVALIERI

The Famous Italian Beauty and Diva Who Will Appear With Lucien Muratore at the Municipal Auditorium Sunday Afternoon, Feb. 25

SAN FRANCISCO MUSIC STUDY CLUB.

The San Francisco Music Study Club, which is holding regular meetings at the studio of Mme. M. E. Vincent, in the Kohler & Chase Building, on the first and third Saturdays of every month, is enjoying continued success. The programs are excellently compiled and the participants prove in every instance that they possess complete knowledge of the subject under discussion or the compositions to be rendered. The singers are well trained, and by reason of the intelligent interpretations prove an exception to most students who merely sing notes instead of getting at the fundamental principles of emotional sentiments.

The first January meeting took place on Saturday, January 6th. The hostess was Mrs. Louise Krooks, and the program was devoted to the fine compositions of Mrs. Mary Carr Moore, who also was chairman of this meeting. The program included the following works: (a) The Road Song, (b) May, (c) Dawn, Miss Jean Nicholls; (a) When Thou Art Near Me, (b) Fate (with cello obligato by Mrs. G. G. Adams), Geo. Krull; Cello solo—Longing, Mrs. Gertrude Graham Adams; (a) Two Thrushes, (b) The First Singing Lesson, (c) Barnyard Symphony, (d) Farewell to the Birds, Carol Quartet.

The second January meeting took place Saturday afternoon, January 20th. The hostess on this occasion was Miss Jean Nicholls. The program was devoted to Old English compositions. The chairman was Mrs. Towne. Geo. Krull read a paper on Tom Bowling, Pretty Polly Oliver. The program included: I've Been Roaming, Sands o'Dee, Miss Jean Nicholls; Nymphs and Shepherds, Mrs. Philo; Cherry Ripe, Miss Charlotte Smith; Oratorio, Mrs. R. H. Jacobs. The last named number was an illustrated paper.

The first February meeting took place last Saturday afternoon, February 3. The club hostess was Miss Gertrude Morrison. The program included a Half Hour Program on San Francisco composers, by Mrs. Sellman, and the rest of the meeting was devoted to Norwegian Music. Mrs. Steenrud was the chairman of the meeting. Mrs. Geo. Krull read a paper on The Music of Norway, and the rest of the compositions represented on the program were as follows: Norwegian Bridal Procession (Grieg), Miss Emma Claussen; Synnovis Song, Longing (Kjerulf), Mrs. J. J. Allen, Jr.; Peer Gynt Suite, No. 1, Op. 46 (Grieg), Mrs. E. M. Steenrud and Ingleborg Steenrud; Solveig's Song (Grieg), When the Lindens in Flower (Grieg), Agathe B. Grondahl and Mrs. A. Silva; Saetfyentens, In Lonely Moments (Ole Bull), I Heard the Gull (Sinding), Geo. Krull; Miscellaneous.

If all the friends of the Pacific Coast Musical Review would join forces it would take only a few days to publish a sixteen page weekly music journal in California.

BOSTON GRAND OPERA COMPANY.

"Grand opera to look at," is still the slogan of Max Rabinoff, managing director of the Boston National Grand Opera Company, who is bringing that notable organization to the Cort Theatre for a gala week of opera, beginning Monday evening, February 26.

Music-lovers have not forgotten the wonderful productions given here by Rabinoff last March, productions that were notable not only from a vocal and musical standpoint, but for their scenic beauty, and for the regard shown in casting singers for their physical, as well as vocal, fitness for the roles.

Rabinoff's all-absorbing aim is to give performances that, measured from every point of view, will meet the most exacting demands; performances that will not only appeal to the musical intelligence but to all aesthetic sensibilities. To that end he will tolerate no portly Mimis or Cio-Cio-Sans.

The organization is much the same as before, reinforced by such celebrities as Luisa Villani, who has the reputation of being the greatest of the Italian prima donnas, and whose brilliant voice and histrionic skill have made her the "darling" of Italian composers; and George Baklanoff, an heroic figure, who is regarded by many as the peer of any baritone before the public. Baklanoff is a Russian, who made his debut at the Moscow Imperial Opera House during the season of 1905-06, and whose reputation is firmly established in such opera centers as Moscow, Petrograd, Vienna, Berlin, London and Boston. Baklanoff has voice, dramatic power and youth, and so became a most logical recruit for the Boston forces.

Tamakai Miura, the Japanese prima donna, who made such an emphatic impression here last season, is with the company, and will again be heard as 'Cio-Cio-San in Puccini's Madama Butterfly," as well as Iris, in Mascagni's opera of the same name, which is being given this year an elaborate production.

Pretty Maggie Teyte will also come back, giving her wonderful Mimi in La Boheme. Our own Mabel Riegelman, whom Rabinoff declares is the greatest of Musettas, will not only appear in the Puccini opera, but as Marguerite in Faust. Still other noted sopranos with the company are Francesca Peralta, Dorothy Pollis and Sarame Reynolds. The mezzos and contraltos include Maria Gay, Elvira Leveroni and Maria Winietskja, the latter being new to us. She is a charming young Russian artist.

Giovanni Zenatello, a truly great singer, heads the list of tenors, which includes the American favorite, Riccardo Martin, and Tovia Kittay, Giuseppe Gaudenzi, Romeo Boscacci and Ernesto Giaccone. The baritones embrace George Baklanoff, previously alluded to, Thomas Chalmers, Graham Marr and George Puliti. Jose Mardonnes, the basso, whose King in "L'Amore dei Tre Re" is unforgettable, will show us a new conception of Mephistopheles during the forthcoming season. Other bassos are Virgilio Lazzari and Paolo Ananian.

The scenery for the productions is from the brushes of Joseph Urban, Stropa, and the noted Japanese artist, Ikuma Arishima. The entire Boston Opera House corps of choristers will be brought here, as well as the orchestra of 60, with Roberto Moranzoni, Fulgenzio Guerrieri, Adolf Schmid and Alberto Sturani as conductors.

Mail orders for the Cort engagement are now being received and should be addressed to Will L. Greenbaum, care of Sherman, Clay & Co. The prices will range from $1 to $5.

This is the repertoire for the week: Monday, February 26, Tosca, with Villani, Baklanoff, Zenatello; Tuesday, Iris, with Miura, Chalmers, Lazzari; Wednesday matinee, La Boheme, with Teyte, Riegelman, Gaudenzi, Chalmers; Wednesday night Aida, with Villani, Gay, Zenatello, Mardones, Baklanoff; Thursday, Madama Butterfly, with Miura, Martin, Marr, Leveroi; Friday, Faust, with Riegelman, Martin, Mardones, Marr; Saturday matinee, Iris; Saturday night, La Boheme.

All of the operas will be sung in Italian, with the exception of Faust, which will be done in French.

SCANDINAVIANS SPONSOR CONCERT.

The second annual concert and dansant given by the United Scandinavian Singers took place in the Hotel Oakland on the evening of Saturday, January 27, when the following musical program was presented: Vort Land (J. A. Josephonzen), Olaf Tryggvason (Reisseger), United Scandinavian Singers; Mother's Grief, Op. 52 (Grieg), The First Meeting, Op. 52 (Grieg), Polonaise No. 2, E major (Liszt), Miss Esther Hjelte; Sylvalin (Sinding), Mor (Martens), Vesti la giubba (Leoncavallo), Carl Edwin Anderson; Slavonic Dance in G major (Dvorak), Slavonic Dance in E major (Kreisler), Hother Wismer; Vikingsonner (Moller), Norwegian Singing Society; Ecstasy (Bach), Ave Maria (Schubert), Carl Edwin Anderson; Suite in A minor (Sinding), Presto-Adagio (Ternoquist), Hother Wismer; Volmerslaget (Heejse), United Scandinavian Society.

Axel Philstrom is director of the United Scandinavian Singers, and Peter Oksen conducts the Norwegian Singing Society. Miss Esther Hjelte was the accompanist for the evening and an orchestra played several selections.

ACHILLE ARTIGUES GIVES ORGAN RECITAL.

An audience that packed the auditorium of the Arrillaga Musical College to the doors on Thursday evening, February 1, listened to a concert given by Achille Artigues, organist; Miss Rudolphine Radil, soprano, and Vincent de Arrillaga, pianist. The program included a number of representative composition of the older and the more modern schools and the entire event seemed to be kept essentially in the classical atmosphere. It was a serious event seriously presented. Mr. Artigues' skill on the organ was evident in solo and ensemble numbers. He exhibited the taste of the musical scholar and restricted himself exclusively to that form of music which demands intellectual force and adequate phrasing. He succeeded in attaining both.

Miss Radil exhibited a smooth, well placed and well employed soprano voice. She sang the various groups of songs with an accurate understanding of their artistic significance, and exhibited an enunciation that was easily comprehended. Vincent de Arrillaga had an opportunity to exhibit his pianistic skill during a group of duets for the organ and the piano. He revealed here a fine touch, a sincere regard for the musical niceties of the compositions and a dependable technic. His pedal work, too, is worthy of special mention here. The accompaniments of Mr. Artigues were artistic and kept within the spirit of the soloist's ideas. The complete program was as follows: Organ Solo—(a) Concert Overture in B minor (J. H. Rogers), (b) Deux Chorales (J. S. Bach), (c) Petite Vagues (C. H. Fogg); Vocal Solo—(a) Vergebliches Ständchen (Johannes Brahms), (b) Novembre (Nino Marcelli), (c) Will o' the Wisp (Charles G. Spross); Organ Solo—(a) Le Cygne (C. Saint-Saens), (b) Nocturne (E. d'Every); (a) Nautilus, (b) Romance, (c) To a Water Lily, (d) Sea Song (E. MacDowell); Piano and Organ Solo—(a) Chant d'Autumne, Op. 37 (Tschaikowsky), (b) Adoration, D major (Sigfrid Karg-Elert), (c) Allegretto Grazioso, D major Symphony (Brahms); Organ Solo—Grand Chorale (C. Franck).

If all the friends of the Pacific Coast Musical Review would join forces it would take only a few days to publish a sixteen page weekly music journal in California.

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THE MANSFELDT CLUB CONCERT.

x Members of This Well Known and Exemplary Organization of Pianists Add to the Numerous Laurels Already Eearned by the Club.

The programs given by the Mansfeldt Club belong questionably to the most prominent musical events San Francisco's season of resident artists. The conrts given by these well educated musicians possess air of dignity and thoroughness which is a rare ocurrence among young artists. Hugo Mansfeldt conibutes immeasurably to the musical atmosphere of the ty when he introduced a number of pianists who rasped the artistry of piano playing so splendidly as ese members of the Mansfeldt Club. Some of Caliornia's best known pianists have graduated from this ganization. Among them is, above all, Eula Howard, ho but recently made such an excellent impression the Schumann-Heink concerts as assistant soloist to e Diva; Frada Goldstein, who was soloist at one of the mphony concerts under Hadley and scored an artistic iumph; Cecil Cowles, whose compositions and pianistry e so well known in the musical world, and who is now New York, for the purpose of having her compositons published, and also for appearing in concerts.

Other Mansfeldt pupils who have gained distinction efore the Mansfeldt Club was organized are too numerus to include at this time. On the occasion of the most cent concert at the Palace Hotel, on Wednesday evening, January 31st, the program was introduced by Miss arjorie E. Young and Mrs. Hazel Mansfeldt, who ayed Norwegian Romance and Variations, Op. 51, by rieg, in a manner that stamped them as young artists ho have fathomed the most serious side of pianistic t. They attained the musical significance of the work nd invested the same with a technical smoothness that as exceedingly gratifying. Mrs. Blanchette Rispaud xhibited an unusually brilliant technical equipment and ecidedly worthy musical understanding in her effecve reading of Liszt's Etude de Concert and Rubinein's Tarantelle in B minor, Op. 6.

Miss Lorraine Ewing really distinguished herself both to musical understanding and digital smoothness. er phrasing of the Schumann Davidsbündler, Op. 6, e Rubinstein Romance, Op. 44, and the Weber Rondo rilliant was charged with artistic sentiment, and her edeling throughout was discriminating and judicious. Miss Lillian Simonson astonished the audience with her umerous musical advantages. She is, beyond doubt, ne of the most brilliant artists that have been introuced by the Mansfeldt Club. She played Liszt's Rhapodie Hongroise, No. 4, Chopin Prelude, Op. 45, and iszt's Rhapsodie Hongroise, No. 6—two Liszt Rhapodies in one sitting is somewhat of a novelty among hese events. Miss Simonson possesses extraordinary echnical facilities which permit her fingers to race up nd down the keyboard without a hitch and without an rror. Her musical taste is above the ordinary and her hythm and accent reveal her natural musical instinct. ler attack is vigorous and sure. Her insight is decidily artistic. And her poetic phrasing is pleasing. In ddition to her various musical advantages she possesses a most attractive personality.

The program concluded with Schumann's concerto in A minor, Op. 54, played effectively and most impressively, notwithstanding its many difficulties, by Miss Anna Flechlin and Miss Marjory E. Young. Both young pianists exhibited an understanding and depth of comprehension that is very creditable. They played in a manner that aroused their audience to the utmost enthusiasm. Their ensemble work was clear and uniform, and their skill very much apparent. They formed the finale to one of the most successful programs ever rendered by the Mansfeldt Club, and this means a great deal. A. M.

JACK EDWARD HILLMAN'S CONCERT.

Jack Edward Hillman must be exceedingly gratified to discover the unusual interest manifested in his forthcoming concert. Tickets are greatly in demand and practically all the boxes in the Colonial Ballroom of the St. Francis Hotel are sold. There are sufficient seats in the main auditorium disposed of to justify the prediction that on the evening of the concert, Thursday, February 15th, the room will be completely crowded. Mr. Hillman must be regarded as one of San Francisco's most successful vocalists. Both his personality and artistry are duly recognized. He is one of the few fortunate resident artists who are constantly busy filling engagements, and his tours have taken him to every part of California. His voice is a smooth, pleasing baritone, and his reading of the representative vocal gems as well as the more simple ballads always arouse spontaneous enthusiasm. For this occasion he has prepared an exceptionally well selected program. He will be assisted by Alfred Wallenstein, cellist, and Mrs. Robert

JACK EDWARD HILLMAN
The Successful and Highly Accomplished California Baritone Who Will Give a Concert in the Colonial Ballroom of the St. Francis Hotel on Thursday Evening, February 15th

Hughes, that splendid accompanist, will be the other artist. The complete selection of works to be presented will include:

Old English Songs—(a) Where'er You Walk (Händel), (a) To Anthea (Hatton), (c) Have You Seen But a Whyte Lily Grow? (Anonymous), (d) When Dull Care (Old English Melody), Mr. Hillman; (a) Harlequin (Popper), (b) Sapphic Ode (Brahms), (c) Ungarische Rhapsodie (Popper), Mr. Wallenstein; (a) Widmung (Schumann), (b) Du bist die Ruh (Schubert), (c) Lockruf (Rückauf), (d) Rencontre (Raure), (e) Promesse de mon avenir (Le Roi de Lahore) (Massenet), Mr. Hillman; Songs with 'Cello Obligato—(a) Elegy (Massenet), (b) O Golden Sun (Freebey), (c) Roses Are the Rhymes I Wreathe (Ormond), Mr. Hillman and Mr. Wallenstein; (a) Chanson Napolitain (Cassela), (b) Adagio (Tartini), (c) Danse Montagnarde (Mattioli), Mr. Wallenstein; Songs by American Composers—(a) The Bird of the Wilderness (Horsman), (b) I Came With a Song (La Forge), (c) Dawn in the Desert (Ross), (d) The Cave (Schneider), (e) Ah Love But a Day (Beach), (f) Ecstasy (Rummel), Mr. Hillman.

THE NASH ENSEMBLE.

The Nash Ensemble is entering its fourth season with a series of six concerts at the Colonial Ballroom of the St. Francis Hotel. These will take place on Friday afternoons, February 23, March 23, April 13, April 27, May 11, and May 25. At the rehearsals, which have been in constant progress during the summer and autumn, there has been prepared a large repertoire of rare musical works of periods ranging from the 11th to the 20th centuries. Among the novelties to be presented are a Quintet by Pauer; a Trio for piano, clarinet and French horn by Reinecke; a Sonata for horn by Kling; works by d'Indy, Mouquiet, etc. In its combination of instruments the Nash Ensemble is unique on the Pacific Coast; its work has been enthusiastically praised by eminent critics, visiting celebrities and music-lovers in general.

MAGGIE TEYTE
One of the Stars of the Boston National Opera Company at Cort Theater Week of February 26th

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Beginning Sunday, April 8th, at Cort Theatre

Tivoli Opera House

This Sunday Morning, Feb. 11th at 10:45

Wagner-Strauss Program

Minneapolis Symphony Orchestra

Augmented to 100 Players

Emil Oberhoffer ..... Conductor
Marcella Craft ..... Soloist

Richard Strauss' "An Alpine Symphony" and Finale Scene from "Salome." Wagner's Aria from "The Fairies" and "Meistersinger" Overture.

Tickets, $2.00, $1.50 and $1.00. General Admission, $1.00. Box and Loge Seats, $2.50.

Tickets at usual music stores and at Tivoli on Sunday.

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Tuesday Night, February 13th at 8:15
Saturday Afternoon, February 17th at 2:30
Sunday Afternoon, February 18th at 2:30

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Two Genuine Feasts of Song

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GRAVEURE—GREAT BELGIAN BARITONE.

Just two years ago, an unknown and comparatively unheralded young singer arrived in New York and announced a recital at Aeolian Hall. His name was Louis Graveure, and but few people had ever heard of him. His success, however, was colossal, and within one month nearly every important musical society and symphony orchestra in the East had secured his services for one or more concerts. Then came the great annual Maine Music Festival, where that superb singer, De Gogorza, was to be the leading male soloist. Unfortunately, the artist was stricken with appendicitis the day before his appearance, and Louis Graveure was substituted at a few hours' notice. The young singer came and conquered, and with the result that he was immediately engaged as the star soloist for the coming year. This story was told to Manager Greenbaum by Mr. De Gogorza himself, who is known for his generosity to his brother artists. This year Graveure again won signal honors at this festival.

When Julia Culp was here, two weeks ago, she told Mr. Greenbaum that Graveure was one of the finest artists in concert, and possessed one of the most beautiful voices she had ever heard; and Wendell Heighton, the manager of the Minneapolis Orchestra, told our local manager that Graveure appeared four times last year with the orchestra and proved to be as fine a soloist as had ever sung with them and that they hoped to have him soon again. So from all indications it looks as if Will. L. Greenbaum was again going to score a success with a comparatively unknown artist, but one whose name will soon be a household word in musical San Francisco.

Graveure will give two recitals here in Scottish Rite Hall, the dates being Wednesday night, February 21st, at 8:15, and Saturday afternoon, February 24th, at 2:30. At the first concert he will offer four songs by Schubert, three old English melodies by Jackson, Lawes and Samuel Arnold, a group of French works by Bemberg and English songs by Seiler, Bainbridge Crist, Oley Speaks,

LOUIS GRAVEURE
The Belgian Baritone at Scottish Rite Hall Wednesday Evening, February 21st and Saturday Afternoon, February 24th

and Francis Bibb, in addition to that extremely beautiful and intensely dramatic Song Cycle, "Eliland," by Alexander von Fielitz. This cycle consists of ten songs and each one is a veritable gem.

At the Saturday afternoon concert, works by Schubert, Franz, Wolf, Richard Strauss, Grieg, Debussy, Hahn, Duparc, Massenet, Goring Thomas, Villers Stanford, Edward Elgar and Coleridge-Taylor will be given, besides a group of very old traditional English tunes.

Mr. Greenbaum says that finer programs of the best songs have never been offered in this city and that Graveure sings equally well in German, English, French and Italian. Mail orders may now be sent to Mr. Greenbaum at Sherman, Clay & Co.'s and prices will be $1.00, $1.50 and $2.00. The box offices open on Thursday, February 15th, at Sherman, Clay & Co.'s and Kohler & Chase's.

THE MINNEAPOLIS SYMPHONY ORCHESTRA.

This Saturday afternoon and night the Minneapolis Symphony Orchestra will give magnificent programs at the Auditorium Opera House in Oakland, offering a popular symphony concert in the afternoon, at 2:30, at popular prices, and one of its magnificent symphony and soloist programs in the evening at 8:15. Cornelius Van Vliet, the famous Dutch violoncello virtuoso, will appear at the evening concert.

Tomorrow (Sunday) morning, at 10:45, the great aggregation, under the baton of Emil Oberhoffer, will give the most interesting and novel program this city has ever known, at the Tivoli Opera House, where the magnificent three-manual grand organ, especially built for this theatre by the American Photoplayer Company, makes a concert of this magnitude possible.

For this special Wagner-Strauss Festival, the orchestra will be augmented to over one hundred players aided by the grand organ which will be presided over by Uda Waldrop. All these musicians and the organ are absolutely necessary for the performance of Richard Strauss' wonderful "An Alpine Symphony," in which the master-musician describes an ascent of the Alps and the return journey from the summit. This work has created considerable discussion, but each time it is given the verdict becomes more favorable and everyone admits, that while it may not be a symphony in the strict sense of the word, it is a most marvellous piece of descriptive music and absolutely hair-raising in its effects.

The score of the Alpine Symphony calls for the following instrumentation and Will L. Greenbaum who never does anything by halves, promises we shall have it: Two flutes, two piccolos (interchangeable with third and fourth flutes), two oboes, English horn, Heckelphone, four clarinets, (the fourth interchangeable with bass clarinet) three bassoons, double bassoon, four French horns, four tenor horns, four trumpets, four trombones, two bass tubas, harp, grand organ, windmachine, thunder-machine, glockenspiel, cymbals, bass drum, small drum, herd-bells, gong, celesta, tympani and full strings. Samuel's aerophone to be used in executing the long sustained tones of the brasses. Part of the musicians play behind the scenes.

Marcella Craft, the young American soprano who won signal honors at the Royal Opera in Munich will be the special soloist on this occasion. It was for Miss Craft's exclusive use that Richard Strauss arranged the great scenes from his "Salome" and "Elektra" for the concert stage.

Here is the complete program and but one of the numbers, namely the first, has ever before been heard in this city:

Wagner-Strauss Program

1. Overture, "Die Meistersinger" ..... Wagner
2. Aria, "Weh Mir," from his very first opera "The Fairies" ..... Wagner
   Soloist: Marcella Craft
3. An Alpine Symphony for grand orchestra and organ ..... Strauss
   Uda Waldrop at the Organ

   Night; Sunrise; The Ascent; Entrance Into the Forest; Wandering Beside the Brook; At the Waterfall; Apparition; In Flowery Meadows; On the Mountain Pasture; Lost in the Thicket and Brush; On the Glacier; Moments of Danger; On the Summit; Vision; Mist Arise; The Sun is Gradually Hidden; Elegy; Calm Before the Storm; The Thunderstorm; The Descent; Sunset; Night.
4. Final Scene from the opera "Salome" ..... Strauss
   Salome: Marcella Craft

Notwithstanding the enormous expense of a concert of this character which involves the payment of extra musicians and high royalties, the scale of prices will be maintained at $2.00, $1.50, $1.00 and 50 cents. Tickets are on sale at Sherman, Clay & Co, Kohler & Chase, and Sunday afternoon nine o'clock at the Tivoli Opera House.

OTTO RAUHUT'S PUPILS RECITAL.

A number of very clever pupils of Otto Rauhut, assisted by Miss Pauline Hope Buttner, pianist, gave a violin recital at Sorosis Club Hall on Friday evening, February 2d. The program consisted principally of ensemble numbers, Mrs. Rauhut himself playing along with his pupils, and thus giving them a little additional confidence which proved of great influence in the smooth rendition of the program. All the pupils showed conscientious and thorough training. They bowed gracefully, drew a smooth and velvety tone, exhibited accurate technic and played well together. Mr. Rauhut has much reason to feel pleased with the result of this concert.

The soloists were Lola Hughes, who aquitted herself very ably, showing considerable ease of bearing and purity of intonation as well as fluent interpretation; Miss Grace Sime, who played the Wieniawsky Legend with unusual understanding for a student of such brief experience, and whose technic was also very clean and pleasing and Miss Edna Horan, who proved to be an exceptionally gifted young violin student. Brilliant technic, thorough grasp of the musical phase of the works she interpreted, and a graceful bow-arm combined to make this young musician a decided favorite with her audience. She is one of the best violin students we have heard at a recent students' concert.

The complete program, for which Miss Buttner and Miss Gordan played excellent accompaniments, was as follows: Sonate G minor, 2 violins and piano (Handel), Miss Edna Horan, Mr. Otto Rauhut; Andante and Capriccio, for 4 violins (Kretschmann), Katharine Behrmann, Edna Horan, Florence Johnson, Grace Sime, Gladys Shoemaker, Eugene Brandlein, Charles Foye, D. Richardson, Otto Rauhut; Andantino, Animato for 2 violins and piano (Fowler), Lola Hughes, Milton Esberg, Charles Foye, Estelle Gordan at the Piano; Concerto in D for 4 solo violins, Antonio Vivaldi (1675-1743), Misses Edna Horan, Grace Sime, Katharine Behrmann, Mr. Eugene Brandlein; Violin Solo: Pastorale (Rieding), Lola Hughes, Estelle Gordan at the Piano; Vorspiel, Lohengrin for 4 violins (Wagner-Hermann), Katharine Behrmann, Edna Horan, Florence Johnson, Grace Sime, Gladys Shoemaker, Eugene Brandlein, Charles Foye, D. Richardson, Otto Rauhut; Violin Solo, Legende op. 17 (Wieniawski), Miss Grace Sime; Allegro Moderato for 2 violins and piano (Allen), Edna Horan, Grace Sime, Gladys Shoemaker, Eugene Brandlein; Violin Solo: Fantasie Caprice, op. 11 (Vieuxtemps), Miss Edna Horan; Intermezzo, Cavalliera Rusticana (Mascagni), Katharine Behrmann, Edna Horan, Florence Johnson, Grace Sime, Gladys Shoemaker, Lola Hughes, Eugene Brandlein, Milton Esberg, D. Richardson, Charles Foye, Sylvan Moise, Otto Rauhut.

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Mediocrity never is attacked. Indifferent and imperfect creations never arouse jealousies; never are they assailed. The homely though conscientious efforts of the unskilled artisan, the canvas of the painter who lacks in drawing or technique, the melodies of the uninspired composer or the writings of the unimaginative and untutored author, create no antagonisms, breed no envious criticisms, no clamorous denunciations. Instead, it is ever the leader at whom are directed the poisoned arrows of jealousy, the vigorous deprecations of the dissatisfied and the denunciations of the envious.

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LCAZAR PRESENTS "CIVILIZATION"

xceedingly Dramatic and Unusually Magnificent Picture Production With Exceptionally Fine Musical Setting.

By LAETITIA PENN WASHBURN

"Civilization," which is at present be- g shown at the Alcazar Theatre, en- yed an unusually long run in Los An- les, and later in New York and other ities, before it came to San Francisco. s main strength lies in the forceful, vid scenes the magnitude of which must seen to be appreciated. The art of notography has been brought to the fin- it point in this intensely active and illiant spectacle, and while the acting Herschel Mayall as the King might be ore human and less theatrical, the rest the characters are well sustained. Spe- ally worthy of mention is the histrionic rt of Howard Hickman, who, in the role Count Ferdinand, presents a master- iece of stage craft.

The spectacle is a protest against war, nd its startlingly realistic description battle scenes and submarine attacks s well as aerial battles contributes not little toward the spectator's abhorence wsr. In striking contrast to these artling battle scenes are the religious pisodes, during which the Savior is pic- ired as again coming upon the earth. he gentle and reverent manner in which his part of the picture is handled rob it any offense that might otherwise be iven to devoutly religious people. George isher, as The Christus, knows just ex- ctly how to employ the art of repres- on.

The "mob" scenes are excellently aodled and the scenic effects such as oonlight scenes, storms, etc. are simply agnificent. One of the finest, if not the nest, features of the production is the usic composed specially for "Civiliza- on" by Victor Schertzinger, the talented os Angeles composer-conductor. He as grasped the situations splendidly and as fitted the music to the various scenes a manner to accentuate their inner- ost meaning. Joy and sorrow, senti- ent and pathos alternate in this music nd exhibit an element of originality hich is rarely found among young composers. During the Los Angeles run of the picture the orchestra was supported by a chorus and vocal soloists, and the effect was of course much better than without these important features. However, Mr. Schertzinger's music still forms one of the important parts of the performance, and Mr. Sternberg gave it an effective interpretation.

PALACE HOTEL "POP" CONCERTS.

The management of the Palace Hotel is giving the people of San Francisco rare treats in their Sunday evening "pop" concerts, under the direction of that able conductor—Herman Heller. His excellent violin playing is already well known here, and during these last months he has proved that he can conduct with force and vigor. You are always certain of two hours' enjoyment, and go to the Palace knowing that you will be able to listen to a program that suits everyone's taste, as Herman Heller possesses that power of discrimination in the arrangement of his programs which looks after everyone's preferences.

Unlike other conductors, who restrict themselves to the purely classical, Mr. Heller mingles classical and popular music of the better kind in a manner to please the public in general, giving everyone an opportunity for thorough enjoyment. The program of Sunday evening, February 4th, was specially well given, notwithstanding the fact that Mr. Heller had to engage substitutes with whom he was unable to rehearse adequately.

These Sunday evening concerts are proving an unusually fine attraction for the Palace Hotel, and seeing how well they are attended it is evident that the public appreciates them, and not only Mr. Heller is entitled to congratulations for his good judgment in the selection of his music, but the Palace Hotel management is also deserving of felicitations for having selected such an able conductor.

LAETITIA PENN WASHBURN.

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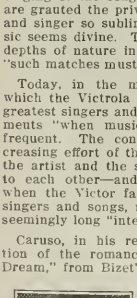
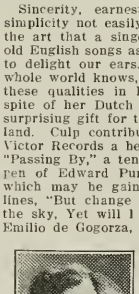
Today, in the millions of homes to which the Victrola brings the art of the greatest singers and musicians, those moments "when music seems divine" are frequent. The constant object, the increasing effort of the Victor is to choose the artist and the song for their fitness to each other—and no month goes by when the Victor fails to bring together singers and songs, music and musicians, seemingly long "intended for each other."

Caruso, in his remarkable interpretation of the romance, "I Hear As in a Dream," from Bizet's opera, "Pearl Fishers," enters deeply into the auguish and unrest of the character he portrays, and sings with magnificent voice and emotion of Nadir's strange, new, bitter-sweet passion for a mysterious veiled lady who has come amoug the pearl fishers. "Pearl Fishers," whose music was written by Bizet about twelve years before he composed his masterpiece, "Carmen," was recently revived by the Metropolitan Opera Company with Caruso in the part of Nadir. The opera is rich in colorful orchestration, and endowed with many vocal numbers of vivid melody and emotion of which "I Hear As in a Dream" is an example.


Caruso

Farrar, in her singing of the eternal favorite, Gounod's Serenade, "Sing, Smile, Slumber," contributes to these wintry days an irresistible mental picture of a balmy summer night with soft winds blowing and a sweet singer standing beneath a moonlit casement. Everything about Gounod's composition is in that mood; and Farrar's voice is delightfully suited to carry on the illusion. Her clear and flexible upper notes and the mezzo warmth of her lower tones share in making a fascinating effect in this song.

Sincerity, earnestness and a quaint simplicity not easily found are marks of the art that a singer needs to sing the old English songs as they should be sung to delight our ears. Julia Culp, as the whole world knows, is a singer who has these qualities in high degree; and in spite of her Dutch birth she displays a surprising gift for the songs of old England. Culp contributes to the February Victor Records a beautiful conception of "Passing By," a tender melody from the pen of Edward Purcell, the essence of which may be gained from the closing lines, "But change the earth or change the sky, Yet will I love her 'till I die." Emilio de Gogorza, the famous baritone, contributes to the February Victor music the tender song of Frank Stanton's "Since Mollie Went Away." Not only is Stanton's theme an appealing one, but H. T. Burleigh's melody is full of a touching pathos to which de Gogorza adapts himself with excellent effect.


Culp

Emmy Destinn, in spite of the fact that the Austrian Government is detaining her within the war zone, is nevertheless singing for appreciative audiences everywhere in America—thanks to the Victrola. This month she is heard in a wonderful singing of the Bach-Gounod "Ave Maria," which she sings with a true religious fervor, employing, and yet restraining, her dramatic temperament to achieve a distinctive and convincing interpretation of this most beautiful number.

"He's just too new from Heaven,
That's why your eyes get dim"—

sings Alma Gluck in her latest Victor song, "Such a Li'l Fellow." This wistful composition, a moving expression of mother love, acquires a living, throbbing humanness under the touch of Alma Gluck, and a host of music-lovers are sure to subscribe to the beauty of this record. The Victor affords admirers of Mme. Gluck a double opportunity to hear her this month, as she also sings a delightful duet with Paul Reimers, the tenor, "The Linden in the Dale" is the number they give, and it is a quaint old German ballad for which these two singers have just the right gift—just the right human touch to make a simple song sublime.

"Janet's Choice," is the interesting title of Louise Homer's song of the month, and the ballad itself is as enjoyable as its name promises. With much grace, insight and melodic charm it tells how Janet chose her husband from a "Laird of high degree" and a poor and mysterious "somebody." The early Victorian manner of it is admirably suited to Homer's voice, and she sings it with her accustomed success. Tito Mattei, an Italian composer of lovely songs, has provided John McCormack with the vehicle he employs this month for the display of his fine voice and his finer sympathy. "'Tis Not True" is the song McCormack sings, the plaintive protest of a lover who has discovered that love is fickle.

Whitehill

Fritz Kreisler has made a record of "The Rosary" for the Victor's February music, and he plays this song of human passion's intensity as probably has never been played before. The arrangement played by Mr. Kreisler has not become, and is not likely to become hackneyed by amateur violinists, because it employs "double-stopping" throughout. The feat of playing on two strings at once is, however, the last thing to think about in listening to Kreisler's incomparable playing of the number, for the inspiration of this artist is the real secret of his mastery. Another violin solo is offered by the Victor in Maud Powell's record of Victor Herbert's "Petite Valse." The characteristic Herbertian piquancy is in every note of this melodious composition and Maud Powell plays it with unerring charm and artistic judgment.

A truly remarkable collection of music by a group of unsurpassed artists is represented in this new issue of Victor Records. For you to hear the numbers that appeal to you is a simple matter. Just visit the Victor dealer nearest you, and he will gladly play any or all of them.

ISRAEL SELIGMAN'S CONCERT.

The concert to be given by Israel Seligman, the unusually gifted young Russian piano virtuoso, in the Colonial Ballroom of the St. Francis Hotel, on Wednesday evening, February 21st, is looked forward to with more than usual interest by a large number of prominent music patrons and music lovers. Judging from the tickets already sold for this event the attendance will be sufficiently large to regard Mr. Seligman's financial success as accomplished before-hand. His artistic success is a foregone conclusion. His past experience and triumphs, his wonderful technical equipment, and his truly fine program, combine to contribute all the elements of a musical feast. The program will be as follows: (a) Chaconne (Bach-Busoni), (b) Gavotte (Gluck-Brahms), (c) Variations (Mozart); Carnaval (Schumann); (a) Poeme (Scriabin), (b) Prelude, G minor (Rachmaninoff), (c) Romanza (Seligman), (d) La Campanella (Lisz).

Tickets are now on sale at Kohler & Chase, Sherman, Clay & Co., Wiley B. Allen, and at Hall on the evening of the concert. Admission is $1.

ORPHEUM.

The Orpheum announces for next week a almost entirely new bill. Beatrice Arford, who has long been recognized the East as the cleverest and most opular of society entertainers, will ap- ear in a repertoire of her inimitable haracterizations. This is her first sea- on in vaudeville and she is meeting with remendous success. She writes her own aterial and her presentation of human eculiarities is humorous, original, fresh nd wholesome in its power to create erriment. Haruke Onuki, the Japanese rima donna, will be heard in a reper- bire of songs. Although a native of To- o she was reared in this country, and thought and speech is probably more merican than Oriental. Miss Onuki pos- esses a soprano voice of rich color and plendid tone. She speaks English, rench and Italian as perfectly and flu- ntly as she does her mother tongue.

Ralph Riggs and Katherine Witchie ill offer in the "Dance Divertissements" wide variety of dances which are con- ected with clever snatches of song, pret- ly sung. Florenz Ames and Adelaide Vinthrop will appear in an "episode" en- itled "Caught in a Jamb," which is a lever assemblage of stage effects, cos- uming, singing, dialogue and personal- y. The skit affords a capital comedy ituation which is finely handled. Miss eitzel will demonstrate her right to be tyled "The Wonder of the Air," by ex- hibiting her wonderful skill on the flying ogs. Her feats are daring and extra- rdinary and accomplished with dexter- y and grace.

Henry Howard will introduce a decided ovelty in his spectacular exhibition of usical Shetlands and Terriers. Their laying of bells and other musical de- ices, their dancing, different circus tunts, several of which are comic, and he attractive staging, which is given the ot make it most enjoyable. The Farber irls and George Nash and Company in The Unexpected" will be the remaining cts in the program.

EXPERIENCE" RETURNS TO CORT.

By insistent popular demand "the most onderful play in America," George V. Hobart's modern morality comedy drama, Experience," begins a return engage- nent at the Cort Theatre on Monday, ebruary 12th. There will be a bargain natinee on Wednesday and a special rice matinee on Saturday afternoon.

In recent years no play has had such sensational success in San Francisco as Experience." So great were the crowds which wished to see the play during its irst engagement that hundreds and hun- dreds were unable to secure seats. The lergy of San Francisco attended in a body to see the play, and it is endorsed y the Catholic Theatre Movement and has the approval of the Protestant clergy and Rabbis of the Hebrew faith.

William Elliott, F. Ray Comstock and Morris Gest, the producers, will send to the Cort Theatre for this return engage- ment the famous New York-Boston "Ex- perience" organization with a cast of eighty-two noted players. The San Fran- cisco papers were agreed that the beauty of the young ladies of this company had set a new standard of pretty and young girlhood for the stage; comment was also made on the gorgeous gowns of the la- dies used in the Fashion Promenade on "The Primrose Path of Pleasure."

While the play has a strong moral trend, it is never preachy, but is filled with life and action.

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CECIL FANNING'S CRITICISMS.

A singer would be indeed hard to please if he were not content with such criticisms as Cecil Fanning receives at all of his appearances. The three following articles are from the Cleveland, Ohio, papers, descriptive of the recital given there by Mr. Fanning on December 22d. This was his fourteenth appearance in Cleveland. California is to have the opportunity of hearing Mr. Fanning next March, when he is to appear at a number of concerts on the Pacific Coast, under the management of L. E. Behymer:

A notable concert in the Friday morning series of musicales at Hotel Statler was given yesterday, when the recitalists were Olga Samaroff and Cecil Fanning.

* * *

Mr. Fanning, accompanied by H. B. Turpin, opened the recital and ranged through several schools and periods from Schubert and Schumann, old French chansons and old English, to Wilson G. Smith's "Heart Sorrow" and Francesco de Leone's "March Call," which was written for him. Mr. Fanning is not merely a first-class singer with a good baritone voice, but he is a great interpreter of song, probably as close an approach to the German liedersingers of reputation as America has produced. Personally, I like him best in the intensely stirring and dramatic songs, where he rises to big heights, perfectly creates the atmosphere in a phrase or two and paints a finished picture before he leaves it. It is as if the curtain had risen at the beginning of a dramatic episode with scenery, and as if it had fallen after the enactment of the drama. And to do this four or five times in twice as many minutes, with a change of locale and characters, and to do it impressively and convincingly, is splendid art. Mr. Fanning is also pleasing in a swinging ballad. His diction and enunciation and style are distinctive, even when so many singers are attempting to carve names for themselves in this difficult field—Archie Bell, in The Cleveland (Ohio) Plain Dealer, December 23, 1916.

* * *

Mr. Fanning also reaped laurels in plenty. There can be no question but that we have in this popular vocalist one of the most finished song interpreters to be heard on the concert stage at the present time. It may be considered a minor matter (though, in reality, it is not), but Mr. Fanning is one of the few singers who seem to be able to choose a suitable selection for the opening offering. Yesterday he began with Schubert's Der Wanderer, and sang this wonderful lyric with a depth of feeling and perfection of tone and phrase that at once won his audience. Mr. Fanning's versatility is remarkable. He invests his purely lyric numbers with unfailing charm, and he displays an ability no less convincing in dramatic narrative, of which he gave indisputable proof in the rendition of Loewe's Erlkönig. There was a bit of clever acting in conjunction with the vivacious presentation of two old French airs. In general, this sort of thing does not enhance the effectiveness of concert songs. When done as well as Mr. Fanning does it, however, it lends an attractive touch of realism. Harry B. Turpin, at the piano, gave the soloist a support that was at once expert, sympathetic and wholly satisfying.—James H. Rogers, in The Leader, Cleveland, Ohio, December 23, 1916.

Fanning-Samaroff Recital, by Wilson G. Smith.—Recitals may be classified under two distinct species—the usual or conventional, and the exceptional. The former usually represents the general run of the artistic mind, the latter presents artists of individuality and personal consequence. The Statler Friday Morning Recital belongs to the "also ran" class, and the glory of the achievement is monopolized by one of the participants to the tolerance of the party of the second part. In this connection let it be distinctly understood at the outset that the Fanning-Samaroff recital was notably of the exceptional species. Both artists gave evidence of real interpretative talent in a program that made demands not only upon executive but a diversified versatility.

Fanning an Interpreter.—Cecil Fanning not only possesses a voice in the highest state of artistic cultivation, but, what counts for even more, an interpretative faculty that imparts to his splendid vocalization the mental qualities of that rare accomplishment—an interpreter. Singing has been qualified as spoken song, and in its exposition the textual content is as important as the vocal equipment. It is for this reason that I place Fanning as one of the best interpreters of songs in the recital field. He sings with fine artistic finish, but he also presents to his auditors the import of the text he uses. Also he has the rare faculty of imparting to his songs an atmosphere of realism that at once classifies them as he presents them. The classic songs of Schubert, etc., have an atmosphere of interpretation distinctive from the old French and English songs, both of which were on his program. One has the poise of classicism and and the other the simplicity of narration.—"The Press," Cleveland, Ohio, December 23, 1916.

If all the friends of the Pacific Coast Musical Review would join forces it would take only a few days to publish a sixteen page weekly music journal in California.

AN EVENING OF MUSIC.

Miss Grace Louise Will, soprano, pupil of Mrs. Charles Franklin Fletter, will give an Evening of Music at Sorosis Club Rooms, 536 Sutter Street, on Thursday evening, February 15th. She will be assisted by Robin McQuestin, violinist, and Mrs. Elvira Gomes Zink, accompanist. Miss Will is a skillful young artist from Alameda who has become an interpreter of the best in vocal literature. She possessses an excellent voice which she uses most skillfully and she interprets the various songs on her programs in a manner that reveals individuality. The program to be interpreted by her will be as follows: Oratorio Songs—(a) Be of Good Comfort (Cowen), (b) I Mourn as a Dove (Benedict); (a) Ein Schwan (A Swan), (b) Ich liebe Dich (I Love

MISS GRACE LOUISE WILL
A Skillful Young Soprano Pupil of Mrs. Fletter, Who Will Give a Concert at Sorosis Club Hall Thursday Evening, February 15th

Thee) (Grieg), (d) Mit einer Primula Veris (The Primrose); Ballatella (R. Leoncavallo); (a) Der Nussbaum (The Walnut Tree) (Schumann), (b) Folk Song; Violin Solos—(a) Romance, Op. 94 (Schumann), (b) Rondino, Op. 22 (Beethoven), Arranged by Fritz Kreisler, Robert McQuestin, accompanied by Miss Myrtle Weymouth; Bid Me Discourse (Bishop); Songs from Tennyson's Maud—(a) Birds in the High Hall Garden, (b) Catch Not My Breath (recit.) (Whelply), Go Not Happy Day, (c) I Have Led Her Home; (a) Love, Awake (C. Linn Seiler), (b) White Rose (Dunn); (a) What Said the Wind (Stewart), (b) The Violet, Dedicated to Mrs. Fletter; Spring Song (Weil), violin obligato, Mr. McQuestin.

MISS MYRTLE DONNELLY'S SUCCESS.

The San Francisco Chronicle of last Sunday had this to say of Miss Myrtle Donnelly, a most accomplished pupil of Mme. Armand Cailleau: An afternoon of music was given by the Caedmon Assembly last Tuesday in the Red Room of the Fairmont Hotel. The entire program was offered by Miss Myrtle Donnelly, the young colorstura soprano, whose voice is one of the most attractive in this city. She is still a mere girl, scarcely in her twentieth year, but her work and the entire handling of her vocal organs are of the standards of a far more experieuced singer. Also, Miss Donnelly is a example of what solely Amerian training can do, and furthermore, what California training can do, for she has never had instruction outside of this city, most of it having been gained under one teacher within the past two and a half years.

Possibly Miss Donnelly may go East during the spring for more extensive repertoire and coaching. Last Tuesday she delighted a large and cultured audience, her numbers encompassing wide variety and style. She sang English, French and German, in each of which tongues her enunciation was perfect. The voice is pure and birdlike and has that charm of youth—almost childlike in its quality—which still sends forth a sympathy almost unbelievable in one so young.

Mrs. J. B. Casserly played Miss Donnelly's accompaniments, showing her own fine training as a pianist. The program follows: English group—My Lovely Celia (Giles Higgins), O Sleep, Why Dost Thou Leave Me? (Händel), Lass With the Delicate Air (Dr. Arne); French group—Madrigal (Chaminade), Chant du Cherubin (Massenet), L'Oiseau bleu (Dalcroze); German group—Spinning Song (Reiman), Du bist wie eine Blume (Liszt), Komm Lass (Bleichmann); Aria (Pagliacci), Ballatella (Leoncavallo).

Joseph George Jacobson's next pupil recital to be given at his residence studio, 1276 California street, on Friday, February 16th, promises to be of special interest. There will be compositions for two pianos, twelve hands and four hands, and after the pupils' programme, Madame Florence LeRoy will sing compositions by Mrs. Beach, Fay Foster and by Mr. Jacobson, who will play a Rhapsody d'Auvergne by Saint-Saeus with accompaniment of a String Orchestra. Following is the program: Bella Boca (2 Pianos) (Waldteufel), The Misses Whitney, Hahn and Sliger, Messers Johnson, Hall and Murray; Prelude (Chopin), Minuet (Mozart), Miss Loraine Sliger; Prelude (Chopin), Moment Musical (Schubert), Miss Vivian Whitney; Sonata Op. 14 No. 1 (Beethoven), Miss Lorette Roumiguiere; Impromptu (Schubert), Canzonetta (Holländer), Miss Naomi Spellman; Prelude D flat, Mazurka, (Chopin), Miss Margaret Galway; Marche and Simon; The Two Larks (Leschetizky), Mrs. J. funebre (2 pianos) (Chopin, Saint-Saens), Misses Norris Simon; A la bien aimee (Schuett), Bird as Prophet (Schumann), Miss Henriette Roumiguiere; Norwegian Dance (Grieg), Hark, Hark the Lark (Schubert-Liszt), Miss Krecenz Woll; Rondo brillante (Weber), Novelette No. 7 (Schumann), Mrs. Filmer; Songs: Ah, Love but a Day (Mrs. Beach), Melancholy (Jacobson), One Golden Day (Fay Foster), Mrs. Florence LeRoy; Rhapsody d'Auvergne accompanied by String Orchestra (Saint-Saens), Joseph George Jacobson.

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AN FRANCISCO PUBLIC TREATED TO FEASTS OF SYMPHONIC PROGRAMS

inneapolis Orchestra Under Emil Oberhofer, and San Francisco Orchestra Under Alfred Hertz, Gave Six Big Concerts During Four Days and on Sunday, February 11, Two Symphony Concerts Took Place, Both Being Crowded to the Doors, Speaking Exceedingly Well for the Musical Taste of the Western Metropolis

By ALFRED METZGER

Six big symphony concerts during four days is a pretty od record for a Pacific Coast music center. And two mphonic programs in one day both attended by record eaking audiences is an exceptional feat, worthy of the rgest cities in the world. San Francisco and Oakland ve the proud satisfaction of having achieved both ese musical victories. It is true that the first three ncerts of the Minneapolis Symphony Orchestra in this ty were not attended by audiences worthy of the quali of the events; but there are circumstances associated ith this failure to attract attention for which e orchestra is not to blame. One of these rcumstances is a lack of adequate publicity the musical press of California sufficiently ior to the visit of the organization. We noted uring its Eastern tour the Minneapolis Orestra made ample use of printer's ink in the astern music journals. But evidently the acific Coast music journals are not worth hile to bother with. Consequently the public id not know much about the organization and hat it read two weeks prior to the engagement vidently did not induce it to come. After the rchestra had become known here by word of outh, and also by reason of Marcella Craft's opularity and the premiere of Strauss' Alpine ymphony, the Sunday morning concert was atended by an audience that crowded the Tivoli pera House. In reviewing the Minneapolis ymphony Orchestra we intentionally refrain rom comparing it with the San Francisco Orhestra, because we do not believe such comarison just to either organization.

The Minneapolis Symphony Orchestra gave ix programs in San Francisco and Oakland on hursday, Friday, Saturday and Sunday, Feburary 8th, 9th, 10th and 11th. The two Saturay concerts were given in Oakland. The first our concerts were not attended by audiences ufficiently large to reward the organization for s excellent musical services. On Sunday orning at the Tivoli Opera House, San Franisco redeemed itself and hundreds of people ad to be turned away being unable to find eats. We are informed that the Minneapolis rchestra will again visit the Coast next seaon, and we are sure that it will find a heartier elcome, provided it does not permit the public forget this artistic triumph, and attends to a publicity campaign in the West exactly in he same manner as it does in the East. Now s to the merit of this organization. The peronnel of the orchestra is of the very best lass of musicians obtainable. The manageent is evidently not afraid to pay adequate alaries, otherwise it could not obtain the serices of some of the musicians it has. Among hese may be counted the first horn, the oboe, he flute, the first cello, most of the brass and eed sections and the bass violins. During sixeen years of together-playing this orchestra as become one of the very best symphonic oranizations we know of. Its tone, intonation nd sponteneity of attack are exemplary in very respect. It is something well worth earing. Minneapolis has reason to feel proud f its orchestra, and no one is more pleased to cknowledge this fact than we of San Franisco who have recently come to know what a eal symphony orchestra and a real conductor ooks like.

Among the works interpreted with special ffect and that made a particular eloquent impression must be cited Richard Strauss' Don uan, Rachmaninoff's second symphony and Richard Strauss' Alpine symphony. These three works—all beonging to the modern school—were given interpretaions which will long be remembered by those who eard them. We can not say the same of Brahms first Symphony, Lalo's Symphony Espagnol or Wagner's Prelude to Meistersinger. All of these works seemed to ack emotional virility and were played mostly in a empo that precluded any possibility to give them such hrasing as the writer would like to hear. But all these hings are matters of taste and we, being only one person, can only express one opinion and of course can not claim the authority to speak for anyone else.

The instrumental soloists were Richard Czerwonky, violinist and concert master, and Cornelius Van Vliet, cellist. The former possesses a big, round tone and a techuic of remarkable brilliancy and certainty. He lacks somewhat in musical depth and intellectual capacity and belongs essentially to the "agile" class of virtuosi. Mr. Van Vliet seems to us to be a superior artist. His tone is soft and caressing, yet vigorous, while his phrasing is musical and at times sensuous. He is more of a robust than delicate player, and made an excellent impression here.

LUISA VILLANI
One of the Famous Songbirds With the Boston-National Grand Opera Company Coming to the Cort for the Week Beginning, Feb 26

Emil Oberhofer is beyond a doubt a splendid musician and an orchestral leader of experience and many accomplishments. He possesses a memory that may easily be called marvelous for to conduct a Brahms symphony, a Rachmaninoff symphony and the Strauss Alpine symphony without a score is something that is worthy of great admiration. However, such a gift is inborn, and has nothing to do with the conductor's executive ability. As we said before we enjoyed most of the work done by the orchestra under Mr. Oberhofer's direction and we concede that he is man of authority. He does not always interpret the works as we prefer them, but this is nothing to his discredit, for there are hardly two people who agree on such matters. But he does dominate his orchestra. He does make his musicians play as he wants them to play. He does impose his will upon his musicians. And this makes him an efficient orchestral leader. He is very graceful in his delsarte movements, and he also uses his wrists, fists and elbow grease more frequently than the occasion demands, but since these things appeal to the public and attract profitable attention, they are excusable. We entertain the highest respect for Mr. Oberhofer's executive ability. He is one of the ablest conductors we know of.

As we said before the most successful concert was that given on Sunday morning at the Tivoli Opera House. Once more our judgment was at fault. We did not believe that San Francisco music lovers would turn out on a Sunday morning at 10:45 to the extent of crowding a theatre that holds about 2000 people. But such was the fact. The program was notable for the first presentation of Strauss' Alpine Symphony in this city. We would hardly consider the work a symphony. It is more of a descriptive symphonic poem or suite. By reason of its programmatic character it is not within the confines of the pure classical. Nevertheless it has many beautiful phases of which the pastoral theme "on the mountain pasture," the "wanderings of the brook" and the introduction "Night and Sunrise" are possibly the most worthy and impressive. Other descriptive scenes, particularly the "thunderstorm" and "descent" are somewhat too mechanical in construction to appeal strongly to artistic imagination.

Marcella Craft was in excellent voice. One of the most effective parts of Miss Craft's artistry is her absolute abandon into the music she interprets. Her facial expression and her entire bodily deportment speak eloquently for her absolutely conscientious and artistic conviction. One could follow the lines of the Salome aria by merely reading the expression on her features. And for this reason one can easily forgive the occasional waves of vibrato which accompany the more intensely dramatic parts of the interpretation. Her enunciation, too, is concise and clear, both vowels and consonants being sung with absolute fidelity. Miss Craft is specially impressive in her higher notes which she emits with a pliancy and grace that is surely delightful. But Miss Craft above all is an intellectual artist—an artist who understands the innermost meaning of a composition and in her care these lines of Salome's aquired a sensuousness and emotional character which were too artistic to be offensive and too realistic to be altogether ethereal. We congratulate Miss Craft on her exceptional triumph. Uda Waldrop played the organ very efficiently, notwithstanding its deviation from true pitch.

In conclusion we want to express our gratification over the splendid ovation accorded Mr. Oberhofer and the Minneapolis Orchestra by the huge audience that crowded the Tivoli Opera House. It was a well merited tribute and an excellent attitude on the part of our San Francisco public. It should have been an encouragement to visit us again.

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(Continued on Page 3, Col. 1)

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SIXTEENTH YEAR.

WAGNER CONCERT AGAIN A TRIUMPH.

(Continued from Page 1)

liously under the same auspices. Mr. Hertz and the orchestra were in excellent artistic form. The enthusiasm that prevailed in the ranks of the musicians found an echo in the hearts of the auditors. Mr. Hertz is singularly well equipped to obtain every particle of virility from his players. They not only follow his baton, but they seem to grasp what is going on in the innermost depths of his soul, for he seems to pull every ounce of energy from their instruments. The breadth of interpretation, the graceful phrasing, the splendid rhythmic vivifiaration and the little accents here and there combine to make Hertz's reading of a Wagner score a joy forever.

Indeed it is in this adherance to the smallest details wherein Mr. Hertz must be mostly admired. Where other orchestral musicians reveal occasionally a certain element of boredom and indifference the members of the San Francisco Orchestra are always on the alert, always wide-awake and ever attentive to their tasks. They never seem to be tired. And somehow Mr. Hertz understands how to retain their interest and how to spur them on to do their best. His interpretations are always worthy of the closest attention for he has always something new to say—something that no one else has said, and which nevertheless is of exceeding artistic merit. Louis Persinger's obligato of the Prize Song was exquisite. His flexibility of tone, his accuracy of intonation, his suavity of expression and his depth of musical sentiment combine to make his solo playing one of the deepest enjoyments of these splendid symphony concerts.

NEED OF A LARGER MUSIC JOURNAL.

Last week we had to print this paper at a loss, because there was too much material for an eight-page paper. This week we are compelled to leave out important items, because advance notices and cuts of operatic and concert engagements take up more space than usual. Don't you think this is not a good showing for San Francisco? Every week the Pacific Coast Musical Review should be enabled to print ALL the news in as extensive and thorough a manner as possible, and not only the local news, but items from the East and abroad.

We have done all we could with a paper of eight pages in extent. There is nothing else to do. If the musical public and profession want us to do more for music and for them, then we must receive support twice as big as at present. We are in receipt of numerous letters complimenting us on our stand in this matter. It is now for the profession to say whether it really wishes a larger paper or not. If not, then there is nothing else for the editor of this journal to do in this vicinity, and he must seek other spheres to continue the work he wishes to do in the musical world.

Accounts of advertisers are also accumulating more than they should. These accounts must be settled within the next two weeks, if the advertisers wish us to continue publishing their cards. Advertisements that are not paid for are occupying space that could be utilized to far better advantage.

Miss Ida M. Scott, who is endeavoring to obtain a special transbay department, is now in Modesto working in the interests of this paper. She will soon return to Oakland and we trust that the musicians across the Bay will assist her as much as possible. The time has now arrived when California should have a more representative weekly music journal.

THE SNOW QUEEN A SUCCESS.

Gerda Wismer Hofmann's children's fairy music drama, to which Mrs. Abbie Gerrish-Jones has written the music, was given at the Girls' High School auditorium, at Geary and Scott streets, on Friday evening and Saturday afternoon, February 9th and 10th. The event was a decided success, large audiences attending both performances, the second performance being crowded to the doors. The production will be repeated every Friday evening and Saturday afternoon until twelve performances have been given. Mrs. Hofmann not only wrote the play, but rehearsed and produced it. Rudolf Seiger is the musical director, C. F. Roda the scenic artist and Jessica Colbert the business manager. Owing to lack of space in this issue a detailed account will appear next week.

GALA WEEK OF BOSTON-NATIONAL OPERA CO.

The time draws near for the gala week of opera to be given at the Cort Theatre by the Boston National Opera Company, under the direction of Max Rabinoff, and everything points to a season of brilliancy that will even outshine last year's visit by the same organization. The mail orders sent in have been enormous and the regular advance box-office sale, which is now in progress, has kept a large force busy.

Eastern cities, where Mr. Rabinoff's organization has appeared this season, have pronounced the presentations superior even to those of last year. The vocalists, orchestra, settings and scenery all conform to the high standard established by the Boston National Company during its first transcontinental tour. Reports of the New York, Bostou, Philadelphia, Cleveland and other performances indicate that the constant co-operation of the various units resulted in an ensemble infrequently encountered. And, as the company will visit this city intact—without change of principals, artistic heads, orchestra or chorus—there is sufficient reason to anticipate a quality of achievement which Max Rabinoff has now caused the public to expect from his organization.

"Grand opera to look at" is still the slogan of the managing director of the Boston National forces. He is not satisfied with the appeal to the ear alone. The singer must meet the physical requirements of the role as well as its vocal demands. What could be more perfect than a Cio-Cio San such as dainty Tamaki Miura,

ISRAEL SELIGMAN
The Brilliant Young Russian Pianist Who Will Give a Concert at the St. Francis Hotel Next Wednesday Evening

the great Japanese prima donna, portrays? San Francisco sat enraptured at her truly remarkable acquittal of the part last season. This time she will appear in Madama Butterfly again, and also she will appear in the title role of Mascagni's Iris, which will be given a beautiful production, the scenery being from the brush of the noted Japanese artist, Ikuma Arishima.

Tosca will be the opening bill of the week to be played at the Cort by the Boston National Company, and which begins Monday, February 26. By many Puccini admirers, this opera is regarded as the composer's masterpiece. The vitally dramatic opera will have in the three dominating roles Luisa Villani, Giovanni Zenatello and George Baklanoff. Mme. Villani will, of course, have the title role; Zenatello's ringing tenor will have fine opportunity as the unfortunate Mario Cavaridossi; while Baklanoff will revel in the part of Baron Scarpia, the delight of all baritones. Baklanoff is a Russian, and a singer new to us. Max Rabinoff is enthusiastic about him, and declares him one of the greatest baritones before the public.

Luisa Villani is regarded as the greatest of Italian prima donnas and she has made a sensational success of the role of Tosca. Mme. Villani will also sing the title role in Verdi's never-dying Aida, which will be given Wednesday evening. Another event of the week that stands out is the production of Gounod's Faust, which is scheduled for Friday. Our own Mabel Riegelman will then appear as Marguerite, in which she has won high favor. Maggie Teyte's finest opportunity will naturally come in La Boheme, when she will sing the role of Mimi, which is well-remembered from last season.

This is the complete repertoire: Monday, February 26, Tosca, with Villani, Zenatello, Baklanoff; Tuesday, Iris, with Miura, Kittay, Chalmers, Lazzari; Wednesday matinee, La Boheme, with Teyte, Gaudenzi, Chalmers, Riegelman; Wednesday, Aida, with Villani, Zenatello, Gay, Baklanoff, Mardones; Thursday, Madame Butterfly, with Miura, Martin, Marr, Leveroni; Friday, Faust, with Riegelman, Mardones, Martin, Marr; Saturday matinee, Iris; Saturday, La Boheme.

The Boston Opera House orchestra of 60 artists will be brought here, together with the Boston Opera House corps of choristers. The orchestra will be under the conductorship of Roberto Moranzoni and Fulgenzio Guerrieri.

Everything points to a week's operatic feast that will prove as completely satisfying as any that San Francisco has known since the fire, and which promises to be supported by the opera-lovers of the bay cities in the fashion that the high standard of the enterprise merits.

ISRAEL SELIGMAN CONCERT.

An evening of pianoforte music will be given by Israel Seligman, the gifted young Russian pianist, at the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, February 21st. The program has been compiled from the very best literature written for the piano, and Mr. Seligman being a musician of the highest accomplishments will give a performance which will prove of great interest to anyone seriously fond of music. Mr. Seligman appeared in concerts in Russia prior to his departure for America, and everywhere he earned well-merited triumphs. Both from a technical and musicianly point of view, his interpretations will prove thoroughly artistic. The program to be presented by him will be as follows: (a) Chaconne (transcription by Busoni Bach), (b) Gavotte from Iphigenia in Aulis (Gluck-Brahms), (c) Variations, "Ah! vous dirai—je—" (Mozart); Carnival (Schumann); (a) Poeme (Scriabine), (b) Prelude in G minor (Rachmaninoff), (c) Romanza (Israel Seligman), (d) La Campanella (Paganini-Liszt).

Tickets are $1 and are for sale at Sherman, Clay & Co., Wiley B. Allen Co., Kohler & Chase, and at the hall on the evening of the concert.

THE FLONZALEY QUARTET CONCERT.

The first of the Flonzaley Quartet concerts was given at Scottish Rite Auditorium on Tuesday evening, February 13th. The players, as usual, acquitted themselves with honor, interpreting the Beethoven, Mozart and Smetana compositions in an exemplary and craftsmanlike manner. Their ensemble is as nearly perfect as it can possibly be, and their virility and musicianly skill is worthy of the highest admiration. If you want to hear chamber music played in a manner that meets the highest artistic requirements, do not fail to hear the Flonzaley Quartet this afternoon. We are sorry that the concert took place so late in the week that we could not write a fuller and more extensive review of it. However, we want to again urge every music lover to be sure to attend this (Saturday) afternoon's concert, which includes the unique Bloch Quartet.

ALFRED METZGER.

GINO SEVERI'S ARTISTIC SUCCESS.

Gino Severi, the exceptionally gifted and brilliant violinist and orchestra leader, is now in charge of a large orchestra at the Imperial Theatre, and a prominent feature of his engagement is the nightly solo numbers which he contributes to the program. Mr. Severi is one of the ablest violinists we know of. He draws a large, flexible and sympathetic tone and plays everything with a depth of feeling and sincerity of understanding which can not help but impress his hearers. Mr. Severi certainly does a great deal towards the raising of musical standards at moving picture theatres, and indirectly among the community at large, for there is no better way to reach the masses than through the moving picture houses. The music selected by Mr. Severi is also of the best kind, whether it is popular or high class, and his incidental contributions to the picture programs are delightful. The management of the Imperial Theatre is entitled to congratulations for the selection it has made in this instance.

MABEL RIEGELMAN'S CONTINUED TRIUMPHS.

Mabel Riegelman, the young Californian prima donna soprano, who is now with the Boston National Opera Company, and who is among the principal attractions of the organization, is meeting with continued success wherever she appears. In the roles of Marguerite in Faust and Musetta in La Boheme she is receiving special praise, and according to all appearances she has scored an unusually brilliant success throughout the tour. Miss Riegelman, according to all newspaper reports, is in excellent voice and her histrionic art is making a deep impression. There can not be any doubt but that Miss Riegelman has become one of the leading operatic artists of the day, and San Francisco audiences will assuredly look forward to her appearances in this city with much interest. Regarding her Marguerite, the Toledo Daily, of January 28, said: "Miss Riegelman rose splendidly to the demands of her part in the final trio and won enthusiastic applause. Her voice has very lovely tones in it, and she made a charming Marguerite in appearance."

LOUIS GRAVEURE.

Manager Will. L. Greenbaum is doing some daring managerial work this season in bringing to us a number of comparatively unknown artists, but thus far each and every one of them has made good in the highest degree. Take, for instance, the Minneapolis Symphony Orchestra, which has set a new standard for orchestral music in San Francisco; and now comes Louis Graveure, the young Belgian baritone, who was last year's sensation in New York and who has won fame throughout the world of music in a single year. Emil Oberhoffer, the gifted conductor of the Minneapolis Symphony Orchestra, told Mr. Greenbaum that Graveure sang with him four times last season and that he has never had a soloist who gave greater delight, and that they hoped to give him again soon.

But San Francisco is slow to believe, there is nothing for Mr. Graveure to do but sing for our people, and after he has appeared here they will wake up to the fact that a great artist, one of the finest caliber, is in the city. If the Eastern critics are right, Louis Graveure will prove to be a vocal artist such as we but rarely hear. They rave over his voice, his interpretative powers, his method of tone production, and, in fact, over everything that he does.

Not only does Mr. Greenbaum promise us one of the greatest singers we have ever had on the concert stage, but he also promises a quite exceptional accompanist in Frank Bibb, who has the endorsement of no less an artist than Coenraad V. Bos, who told Mr. Greenbaum that he considered Bibb one of the finest accompanists he had heard in America.

The first Graveure recital is announced for next Wednesday night, February 21st, at Scottish Rite Hall. It is rarely that Greenbaum gives concerts on Wednesdays, but the big Mardi Gras ball is the reason. Instead of the program previously announced for this occasion, it has been decided, that in view of the fact that Graveure will have time for only two concerts here, to offer the following beautiful and more varied program:

1—Lieder:
- (a) Bitte ..... Franz
- (b) Fruehlingsnacht ..... Jensen
- (c) Hymnus ..... Strauss
- (d) Mausfallen-Spruechlein ..... Wolf
- (e) Mit einer Wasserlilie ..... Grieg

2—Old English Songs:
- (a) Westron Wynde ..... Traditional
- (b) What is a Day? ..... Thos. Campion
- (c) Summer is A-coming In ..... (Year 1250)

3—French Chansons:
- (a) Le Soir ..... Debussy
- (b) Les Cygnes ..... Hahn
- (c) Les Vagues et la Gloche (The Waves and the Bell) ..... Hahn
- (d) Les Extases ..... Massenet

4—Lieder:
- (a) Fragment aus dem Aeschylus ..... Schubert
- (b) Dass sie hier gewesen ..... Schubert
- (c) Dankgesang an den Bach ..... Schubert
- (d) An die untergehende Sonne ..... Schubert
- (e) Orpheus ..... Schubert

5—English Songs:
- (a) Time's Garden ..... Goring Thomas
- (b) Prospice ..... Villiers Stanford
- (c) Pleading ..... Edward Elgar
- (d) Life and Death ..... Coleridge-Taylor

The second and last Graveure concert will be given next Saturday afternoon, February 24th, with the following program:

1—Lieder:
- (a) Ess muss ein Wunderbares sein ..... Liszt
- (b) Die drei Zigeuner ..... Liszt
- (c) Roeslein, Roeslein ..... Schumann
- (d) Schoene Wiege meiner Leiden (Cradle of My Sorrows) ..... Schumann
- (e) Therese ..... Brahms
- (e) Wie froh und Frisch ..... Brahms

2—Hungarian Folk Songs (In English):
- (a) Play! Only Play On!
- (b) Roses In the Garden.
- (c) They Have Laid Him Dead Upon the Black-draped Bier!
- (d) Father Was a Thrifty Man.
- (e) Shepherds, See Thy Horse's Flowing Mane!

3—French Chansons:
- (a) L'Invitation au voyage ..... Duparc
- (b) Petite Main ..... Saint-Saens
- (c) Apaisement ..... Chausson
- (d) Si de mon premier reve ..... Aubert

4—Lieder:
- (a) Nicht mehr zu dir, zu gehen ..... Brahms
- (b) Schlaf nur ein ..... Jensen
- (c) Auf dem gruenen Balcon ..... Wolff
- (d) Gestaendniss ..... Schumann
- (e) Der Kontrabendiste ..... Schumann

5—American Songs:
- (a) Requiem ..... Sidney Homer
- (b) My Father and Mother Were Irish ..... Bainbridge Crist
- (c) Yesteryear ..... Bainbridge Crist
- (d) Her Rose ..... Whitney Coombs
- (e) Vale ..... Kennedy Russell
- (f) Heart of Hearts ..... Fonteyn Manney

No finer programs than these have ever been offered here, and Mr. Greenbaum promises us word-books, too. Tickets are now on sale at Sherman, Clay & Co.'s and Kohler & Chase's. Who can afford to miss hearing such wonderful offerings of the best in song, even if one does not know "all about the singer"? The programs alone would prove that he is an artist.

LOUIS GRAVEURE
The Wonderful Baritone Concert Singer Who Will Appear at Scottish Rite Hall Next Wednesday Night, February 21st, and Again on Saturday Afternoon, February 24th

FLONZALEY QUARTET CONCERTS.

This Saturday afternoon, February 17th, at Scottish Rite Auditorium, the great Flonzaley Quartet will give its second program. It is a most important occasion, for the superb organization will introduce to us the new Quartet by Ernest Bloch, and this will be the only city to hear this colossal work outside of New York and Boston. The composition is still in manuscript. It has been pronounced a veritable masterpiece and is in a class by itself. Some authorities claim that no such an original work has been offered the world since Brahms. The composition is Hebraic in character and depicts the sufferings, trials and hopes of the Jewish race. No true lover of music can afford to miss hearing a new string quartet of such vital importance. With the Bloch work will be given the delightful Quartet in G major by "Papa" Haydn.

The farewell Flonzaley event is announced for this Sunday afternoon, February 18th. On this occasion, instead of the work by Moore, as announced, the Flonzaleys will play for us three short pieces for strings by the great modernist, Stravinsky. This composition is still in manuscript. The three short pieces are of quite different character, the first embodying the spirit of the dance, the second being of a rather odd and bizarre character, and the third of a deeply religious mood. Besides this novelty, the Quartet in A minor by Schubert, and the Quartet No. 1, by Glazounow, a typically Russian work, will be played as only the Flonzaley Quartet can play them. Tickets are on sale at Sherman, Clay & Co.'s and Kohler & Chase's, and the box office will be open at Scottish Rite Hall after ten o'clock tomorrow morning.

If all the friends of the Pacific Coast Musical Review would join forces it would take only a few days to publish a sixteen page weekly music journal in California.

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Cort Theatre, Sunday, February 18, at 2:30 Sharp
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Borodin ..... Symphony No. 2, B Minor
Georg Schumann
"Variation and Double Fugue on a Merry Theme"
Strauss ..... Love Scene from "Feuersnot"
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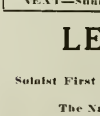
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Mediocrity never is attacked. Indifferent and imperfect creations never arouse jealousies; never are they assailed. The homely though conscientious efforts of the unskilled artisan, the canvas of the painter who lacks in drawing or technique, the melodies of the uninspired composer or the writings of the unimaginative and untutored author, create no antagonisms, breed no envious criticisms, no clamorous denunciations. Instead, it is ever the leader at whom are directed the poisoned arrows of jealousy, the vigorous deprecations of the dissatisfied and the denunciations of the envious.

He whose product is good enough or great enough to attain leadership will lead. He who by his courage and industry has blazed a new trail, will see that trail a highway. He who by his genius and perseverance has created an article which is epoch making in the arts, will see that epoch recorded and will reap the just reward of his efforts.

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THE CAVALIERI-MURATORE CONCERT.

The Cavalieri-Muratore ticket sale opens Monday at the box offices of Sherman, Clay & Co., Kohler & Chase, and the news stands of the Palace and St. Francis hotels, for the joint concert at Civic Auditorium Sunday afternoon, February 25, at 2:30 o'clock. Lina Cavalieri is pronounced the most beautiful and fascinating lyric soprano of the modern operatic stage. Lucien Muratore, the French tenor, is said to be the most astonishing artist that this generation has beheld.

Either one of these artists appearing unaided and alone would be sufficient to fill the Auditorium. Together they should draw a crowd such as San Francisco has seldom seen.

For this concert Mme. Cavalieri and M. Muratore will have the assistance of Jacques Pintel, a splendid solo pianist and accompanist. Here is the program:

Rhapsodie Hongroise, No. 8, (Liszt), M. Pintel; Aria from "Le Roi d'Ys" (Lalo), M. Muratore; "Je t'aime" (Grieg), Mme. Cavalieri; (a) "Le tomps des cerises" (J. Renard), (b) "Magali" (F. Mistral), M. Muratore; Aria from "Mephistophele" (Boito), Mme. Cavalieri; "Sous la Fenetre" (Schumann), Mme. Cavalieri and M. Muratore; Intermission; (c) Gavotte (Gluck-Brahms), (b) "Valse Capriccio" (Rubinstein), M. Pintel; "Le Lied Dessian" from Werther (Massenet), M. Muratore; "Habanera" from "Carmen" (Bizet), Mme. Cavalieri; Neapolitan Song "Come o Zuccaro" (D. Capua), M. Muratore; Neapolitan Song "Maria, Maria" (D. Capua), Mme. Cavalieri.

LUCIEN MURATORE
Tenor, Who Will Appear in Concert With Lina Cavalieri, Soprano at the Civic Auditorium Feb. 25th at 2:30

NINTH PAIR OF SYMPHONY CONCERTS.

The delightful program given on Friday by the San Francisco Symphony Orchestra, under Alfred Hertz, will be repeated on the afternoon of February 18, at the Cort Theatre, as the regular Sunday concert of the ninth pair of symphonies. So far as musical records show, none of the compositions programmed have ever been presented before in San Francisco. Borodin, Georg Schumaon and Richard Strauss are represented. The first number on the program, Borodin's Second Symphony, in B minor, is thoroughly Russian in character, and is generally regarded as the composer's best work. It is in four movements. It was this composition that won Liszt's enthusiastic praise.

A whimsical and jocular work is Georg Schumann's Variations and Double Fugue on a Merry Theme. Georg Schumann takes rank as one of the greatest of living German composers, but he leans to the classical forms, and there is nothing of "futurism" in his work, as is the case with many of his contemporaries. The unique program will be concluded by the love scene from Richard Strauss' opera, Feuersnot, symphonically arranged by Strauss himself. Feuersnot was Strauss' second effort in the operatic field and was successfully given its premiere in Dresden in 1901.

The next event on the local calender of the San Francisco Symphony Orchestra will be the eighth "pop" concert, scheduled for Sunday afternoon, February 25, at the Cort, under Alfred Hertz' direction. A novelty for this affair will be the Beethoven trio for two oboes and English horn, which will be performed by Messrs. Addimando, Lombardi and Schipilliti. Here is an excellent opportunity for the exhibition of virtuosity on the part of these gifted members of the orchestra.

Mr. Hertz has invited Walter Handel Thorley, composer of "Macbeth," to conduct his own number. Thorley, who is internationally noted as conductor, composer and organist, has resided in Berkeley for the past year. Other numbers on the program are Mendelssohn's music to A Midsummer Night's Dream, Saint-Saens' Dance of the Priestesses of Dagon, and the Bacchanale from Samson and Delilah, which represent that composer at his best; also Chabrier's rhapsody, "Espana," a highly colorful presentation of Spanish folk-tunes.

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If all the friends of the Pacific Coast Musical Review would join forces it would take only a few days to publish a sixteen page weekly music journal in California.

THE PROFESSION, VIOLINISTS ESPECIALLY, are requested not to purchase a small, red, Guarnerius violin in excellent condition. The scroll is delicate but very much worn. The violin was stolen from the studio of Arthur Conradi, 901 Kohler & Chase Building, Wednesday night. Any information will be appreciated.

EVENT SUPREME!

Cort Theatre, Commencing Feb. 26
ONE WEEK ONLY

Boston-National Grand Opera Company

A National Institution
MAX RABINOFF, Managing Director

Monday, Feb. 26—"Tosca," with Villani, Zenatello, Baklanoff.

Tuesday, Feb. 27—"Iris," with Miura, Chalmers, Leveroni, Kittay.

Wednesday Matinee, Feb. 28—"La Boheme," with Teyte, Riegelman, Gaudenzi, Chalmers.

Wednesday Eve, Feb 28—"Aida," with Villani, Zenatello, Gay, Baklanoff, Mardones.

Thursday, March 1—"Mme. Butterfly," with Miura, Martin, Marr, Leveroni.

Friday, March 2—"Faust," with Riegelman, Martin, Marr, Leveroni.

Saturday Matinee, March 3—"Iris," with Miura, Chalmers, Leveroni, Kittay.

Saturday Eve, March 3—"La Boheme," with Teyte, Riegelman, Gaudenzi, Marr.

SCALE OF PRICES:

Orchestra seats, $5; Balcony (1st 8 rows), $3; Balcony (next 8 rows), $2; Gallery (1st 7 rows), $1.50 Gallery (next 8 rows), $1.

Boxes (seating 8), $48; Boxes (seating 6), $36. Loges (seating 5), $30.

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BRACALE OPERA COMPANY.

San Francisco is again going to have a regular opera season as of yore, when the public showed its preference for opera to any other kind of entertainment. It will be Adolfo Bracale, impressario, and owner of the Bracale Opera Company, who will give us this treat, commencing with his first three weeks' engagement at the Cort Theatre, opening Easter Sunday, April 8th. If this engagement will be, as expected, a great success, then Impresario Bracale will come here every year, establishing an annual opera season of no less than eight or ten weeks' duration; and that Bracale's experiment will be a sure success can be easily predicted, when one learns of the merits of his splendid organization.

The company includes thirty leading artists, orchestra and chorus of fifty people each, ballet of twelve, and beautiful and newly made scenery and gorgeous costumes which Mr. Bracale has secured from the furnishers of the famous La Scala Opera House of Milan. The Bracale Opera Company has been playing for the last two months at the National Opera House of Havana, and the success of the whole company and the hits made by some of the leading artists, seem to have been more pronounced each week. Among these artists are Ippolite Lazzaro, the tenor so much spoken of and said to be gifted with a most beautiful tenor voice; Riccardo Stracciari, the great Italian baritone of world fame; Miss Anna Fitziu, the beautiful and fascinating American soprano, formerly of the Metropolitan of New York; Fernando Carpi, the famous tenor, now singing at the Metropolitan with Barientos; Regina Alvarez, the celebrated Spanish contralto, and Signorina Borghi-Zerni, the wonderful coloratura soprano who has taken the Havana audiences by storm.

The company has an exceptionally interesting repertoire including the most successful operas of the old and new schools, besides four novelties: "Goyesca," by A. Granados, the sensation of last year's season at the Metropolitan; "Wally," by A. Catalani; "Isabeau," by Mascagni, which will have its American premiere in San Francisco; and "The Damnation of Faust," by E. Berlioz.

SYMPHONY CONCERT IN OAKLAND.

Horace Britt, the brilliant violoncellist of the San Francisco Symphony Orchestra, will be the soloist of the second concert of the Oakland series, which will be given at the Oakland Auditorium Theatre, on Friday evening, February 23, under the direction of Alfred Hertz. Britt will give Bruch's Kol Nidrei with the orchestra.

The Oakland concerts are under the auspices of the Music Section of the Oakland Teachers' Association. The Auditorium was completely filled at the first affair last month, and interest in the forthcoming concert is so great that a similar condition will undoubtedly obtain at the second concert.

Conductor Hertz particularly excels as an interpreter of Brahms, so the knowledge that the orchestra will play Brahms' First Symphony is certain to be received with pleasure. Beethoven's Overture No. 3, Leonore, and Strauss' Death and Transfiguration will also be given. The latter created a literal sensation as presented by Hertz recently.

CORT THEATRE.

The success of "Experience," George V. Hobart's modern morality comedy drama, on its return engagement at the Cort Theatre was so great that arrangements have been made for the engagement to be extended for one week longer, commencing Sunday night, February 18, and including Sunday night, February 25, when the engagement of "Experience" will positively terminate.

There will be a bargain matinee on Wednesday and a special priced matinee on Saturday afternoon. Those who wish seats will do well to secure them as early as possible, as again last week hundreds were unable to secure seats, because of the enormous crowds attracted to the Cort Theatre to see "the most wonderful play in America."

ORPHEUM ROAD SHOW.

The Orpheum Road Show, which opens next Sunday matinee, is under the direction of Martin Beck, who has given it his special attention, the result being one of the greatest bills in the history of vaudeville. It is headed by the Greater Morgan Dancers, the outgrowth of Marion Morgan's Art Dancers. Marion Morgan, without the aid of an endowed Imperial Ballet School, has assembled an organization, and produced a series of dances, that compare favorably with anything that has been presented in this country. Her Roman Ballet is in three episodes. The first is a living replica of Tadema's famous painting, "The Spears"; the second is an idea of her own based on an old Roman legend. The final episode is a mythological story in pantomime, set to music, which is interpreted by sixteen dancers. Twenty-five people are concerned in this wonderful terpsichorean production.

Maurice Burkhart will present "The Thief," which is none other than himself. Blanche Merrill has provided Mr. Burkhart with his burglar's kit in the form of a decidedly unusual love story in which the lyrics are particularly clever and the rendition perfect. Frances Nordstrom and William Pinkham will appear in a quaint and clever comedy written by Miss Nordstrom entitled "All Wrong." Miss Nordstrom's professional career has been chiefly confined to the legitimate stage, where she has met with unvarying success. Mr. Pinkham is also a recruit from the legitimate and is deservedly very popular.

Hans Hanke, a concert pianist of great virtuosity, who hails from Moscow and has played with brilliant success in the leading European capitals, will make his first appearance in this city. Beatrice Herford will give new characterizations. Florence Ames and Adelaide Winthrop will appear in their diverting skit, "Caught in a Jamb," and Haruko Onoki, the Japanese prima donna, will be heard in new songs.

Benny and Woods are two young musicians who excel on the violin and piano. They chiefly confine themselves to popular melodies and always meet with enthusiastic recognition. Ben Ryan and Harriette Lee, singing and dancing comedians, recently scored a tremendous hit in New York. Miss Lee is an eccentric comedienne of rare ability, and Mr. Ryan is original, clever and creative.

SHORT ITEMS OF INTEREST.

The first of this season's Nash Ensemble concerts will take place on Friday afternoon, February 23d, at the Colonial Ballroom of the St. Francis Hotel. The program will include works by Haydn, Tartini, Bach, Purcell and Reinecke.

* * *

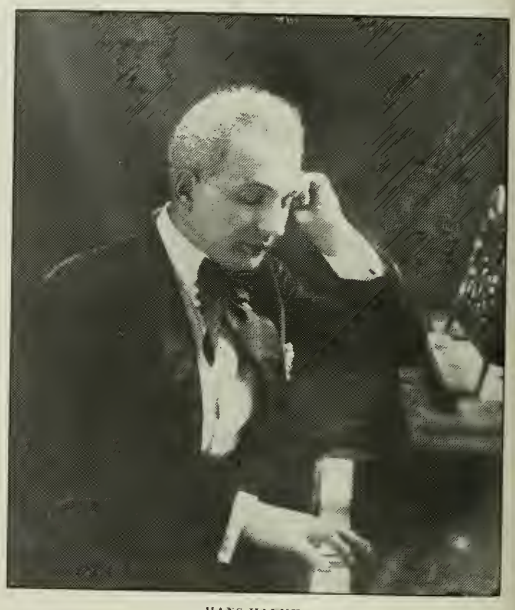
Mme. Montague Yates, a very well-known and interesting lecturer on musical subjects, will give a series of chats at the studio of Mme. M. Tromboni, in the Kohler & Chase Building. Mme. Yates has achieved numerous successes abroad and comes here thoroughly well equipped for her purposes. Her first lecture will be given on Saturday evening, February 17th, and it will be illustrated with a number of songs.

* * *

A concert for the benefit of St. Stephen's Episcopal Parish, of which Rev. Geo. H. B. Wright is the Rector, was given in the Italian Room of the St. Francis Hotel on Thursday evening, February 1st. The event was a brilliant success and the participating artists distinguished themselves by reason of their musicianship, thoroughness of training and fine executive ability. The soloists were: Mrs. Geo. H. Coolidge, soprano; Miss Ethel Johnson, soprano; Mrs. William Poyner, violinist; George S. McManus, pianist, and Miss Dorothy Pasmore, cellist. A string quartet also contributed much to the artistic pleasure of the event. The members of this organization were: Mrs. William Poyner, first violin; Miss Frances Poser, second violin; August Wiebalk, viola; Miss Dorothy Pasmore, cello. Miss Eva Walker and Mrs. Carol Barton Jarboe were the accompanists. The program was as follows: Sonata for piano and cello (Grieg), Geo. S. McManus and Miss Dorothy Pasmore; Shadow Song from Dinorah (Donizetti), Mrs. Geo. H. Coolidge, flute obligato, Fred. C. Zeh; Violin solo—Souvenir (Drdla), Mrs. William Poyner; Air from Joan of Arc (Tschaikowsky), Miss Ethel Johnson, viola obligato by August Wiebalk; Cello solo—Au Bateau (Debussy), At the Fountain (Davidoff), Miss Dorothy Pasmore; Songs—And Now the Rainy Days Are Come (written to suggest Hindu music) (Pasmore), words by Ryder, first time; Doris (Nevin), with violin and cello obligato, Mrs. George H. Coolidge; String Quartet in D, No. 8 (Haydn).

* * *

Constant A. Sigrist gave his friends a musical treat at his residence, 1066 Washington street on last Saturday evening. The following program was rendered: Poet and Peasant, (Suppe), Mrs. F. Ruttencutter; Santus "Messe S. Cecelia" (C. Gounod), Mrs. Colman-Nil, Miss Huyck, Mr. Sigrist, Mr. Lassen; Pro peccatis (G. Verdi), Requiem (S. Homer),



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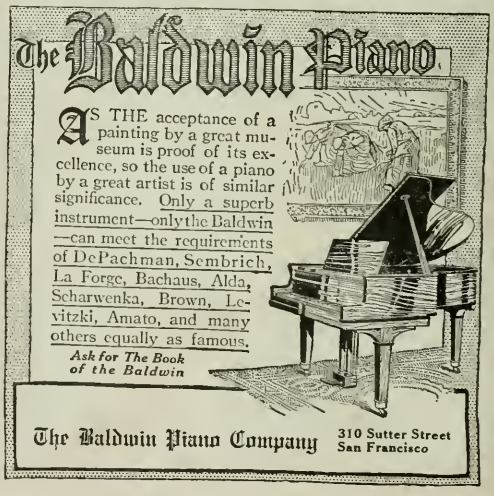

M Fred Ruttencutter; Crucifixus, Duet (Faure), Mr. C. Sigrist and Mr. C. Delm-; Ave Maria (C. Gounod), Mrs. Coln-Nil; Meditation "Thais," Violin Solo (Massenet), Minuet in G (L. Beethoven), Aida Roderigas; Two Eyes of Gy (J. Breil), The Song of the Soul (McGeoch), Bettie Allard; Watchman What of the Night, Duet (J. Sargent), M C. Sigrist and Mr. F. Ruttencutter; Dux Grenadiers (Schumann), Mr. Henry Lssen; When Song is Sweet (G. San Sici), Lullaby (K. Vannah), Miss Etta Fguson; Ah, Moon of My Delight (Lelli hmann), Mr. C. A. Sigrist; When the Bl in the Light House Rings (C. Watson), The Song of a Gale (H. Bartlett), M. Chas. Delmar; Trio Prison Scene, "ust" (C. Gounod), Mrs. Colman-Nil, M. Sigrist, Mr. Lassen; Le Papillon (Ed. Greg), Mrs. F. Ruttencutter; Mrs. Ruttencutter played the accompaniments.

CONRADI'S PUPILS' RECITAL.

Pupils of Arthur Conradi gave a violin recital at Sorosis Hall on Tuesday evening, January 30th. A large and greatly interested audience assembled on this occasion, and applauded heartily the gratifying showing made by the participants. Mr. Conradi himself opened the program with the first movement of Rubinstein's Sonata in G major for piano and violin, with Mrs. Louis T. Hengstler, an enable pupil of Mr. Conradi's, at the piano. The composition was given an intelligent and musical reading and both musicians were entitled to the encouragement they received from their audience. Katherine Millberry played Simonetti's Madrigal and Faure's Berceuse with fine understanding and smooth tone. John Lenhan was rewarded with prolonged applause for his skillful interpretation of Bizet's Adagietto and the sion of Jeanne d'Arc by Gounod. Cleo ll gave an excellently phrased rendition of Godard's Berceuse. Barbara nes acquitted herself most creditably playing Bach's Bouree and Schubert's he Bee with a smooth and even brilliant technic and a decidedly musicianly attention to coloring. Bach's concerto in major was played with splendid taste d good musicianship by Miss Frances oser, Arthur Gundersen and Edgar orne. The latter played the piano part stead of Mrs. Guy Milberry.

Miss Janet Bostwick played the Ronno by Beethoven-Kreisler, the Romance F major by Vieuxtemps and the Spanish Serenade by Chaminade-Kreisler with cellent technical skill and a strict adrance to the melodic values of the composition, phrasing with delicious poetic stinct. Arthur Gunderson gave an excellent account of himself in his praiseorthy interpretation of Wieniawsky's fficult concerto in D major, of which played the first movement. Miss rances Poser, who is the present holder the Conradi violin scholarship, proved erself worthy of the honor by playing ruch's concerto in G minor with an asurance and musicianly skill that one ould hardly expect in a student of her ears. Tone, pitch, technic and phrasing ombined to make her performance memrable. The entire event reflected credit pon Mr. Conradi and his pupils.

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JOSEF HOFMANN—MASTER PIANIST.

All lovers of music will rejoice at the news that Josef Hofmann, the super-master of the art of piano playing, is soon to be with us again, and this time will be heard in two recitals. Mr. Hofmann's last visit was as soloist with the New York Symphony Orchestra, when he simply electrified our public by his marvelous performances. It was immediately after his playing of the great Rubinstein concerto that Manager Greenbaum arranged with him to return this year and give us the opportunity of again enjoying his glorious art. Josef Hofmann is a native of Cracow, Poland, and his first teacher was his father, an eminent musician and conductor at the Royal Opera in Warsaw. His second and only other teacher was the great Rubinstein, and Mr. Hofmann is very proud of the fact that he was this master's one and only private pupil.

Josef made his debut at Warsaw when but eight years of age. This was followed by a triumphal tour of Germany, France, England and other countries, and later he came to America and created a perfect furore. The Society for the Prevention of Cruelty to Children, however, intervened, for the child was rather small and puny, and his father, realizing that it was for the best, withdrew the child from the public eye, but allowed him to continue his studies both in music and in a general way. Some years later he made his second debut in Hamburg with a great orchestra, Rubinstein conducting, and ever since then his star has been in the ascendant.

The two Hofmann recitals are announced for Sunday afternoons, March 4th and March 11th, at the Columbia Theatre. At the opening concert he will play a group of Chopin works, concluding with the Sonata in B minor, Schumann's Etudes Symphoniques, two works by Dvorsky, and compositions by Bach-D'Albert, Gluck-Brahms, Rachmaninoff, Scriabine and Liszt. At the farewell concerts, Beethoven's Moonlight Sonata, Mendelssohn's Rondo Capriccioso, some Chopin gems, works by von Sternberg and Rachmaninoff will be given, besides which he will offer the Godowsky transcription of Die Fledermaus Waltzes and Liszt's paraphrase on Wagner's Tannhäuser Overture, a work of such difficulties that few pianists dare even attempt it in public. Order tickets now by mail from Will. L. Greenbaum, at Sherman, Clay & Co.'s.

TRINITY CHOIR WILL SING ORATORIO.

On next Sunday afternoon, February 25th, in Trinity Church, at Bush and Gough streets, the Oratorio, "Hymn of Praise," by Felix Mendelssohn, will be sung by Trinity Choir. This beautiful work is loved particularly by musicians, and the musical critics of the newspapers were unanimous in their praise of its rendition last year by Trinity Choir.

The forty trained singers that compose this body are under the direction of Benj. S. Moore, the organist, and under his leadership have attained a high efficiency. The personnel of the solo quartet is as follows: Mrs. John D. Gish, soprano; Mrs. Eva Gruninger Atkinson, contralto; Easton Kent, tenor, and Harald Pracht, bass-baritone. The assisting soloists engaged for this occasion will be Arthur Conradi, violinist, and George von Hagel, 'cellist. The concert will commence punctually at 4:30 o'clock. The public is cordially invited.

MME. ROSE RELDA CAILLEAU'S ACTIVITIES.

Several efficient and well trained vocal pupils of Mme. Armand Cailleau gave a successful musicale at the residence of Mrs. A. W. Scott, 305 Buchanan Street, on Wednesday of last week. The participants were: The Misses L. R. Cooke, R. Salmonson, E. Wilson, J. Eichwald, R. Isaacs, M. Epstein, M. Raas, R. Scott, A. Bogart, Z. Goldberg; Mesdames K. McDonald, F. C. Butte and H. Allen.

Miss Myrtle Donneley, an artist pupil of Mme. Cailleau's, sang an entire program of German, French, Italian and English songs at the Fairmont Hotel for the Caedmon Club recently. She also sang professionally at the homes of Mrs. J. B. Casserly, Mrs. F. Drum and Mrs. Mullgardt. She left for New York with her father on February 6th, to be gone three months.

Miss Jennie Eichwald, another pupil of Mme. Cailleau's, sang for the Navy League at the Fairmont Hotel recently. She will also sing on February 23d for the Council of Jewish Women. Miss Leila Graves, also a successful pupil of Mme. Cailleau's, teaches singing in the vocal department of the Spreckels School in Monterey.

Mme. Cailleau sang the Bell Song from Lakme at Mrs. Wm. Fries' dinner given at the Hotel St. Francis on January 20th, and aroused prolonged enthusiasm. Miss Adeline Bogart, a most capable vocal student of Mme. Cailleau's, sang for the Hill Club in Oakland on Monday, February 12th, and scored a brilliant success.

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Eugene d'Avigneau, the well known local vocal teacher, manager and impresario, who went to New York several weeks ago, will be affiliated with several forthcoming musical productions, and therefore will not be able to return to San Francisco to resume his teaching for several months to come. Upon his return, Mr. d'Avigneau will have important announcements to make concerning the possibilities and future of permanent grand opera in San Francisco and the Pacific Coast.

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NINTH PAIR SYMPHONY CONCERTS.

Georg Schumann's Variations Proves to Be a Modern Composition of Great Theoretical Merit.

By ALFRED METZGER

While the program arranged for the ninth pair of symphony concerts at the Cort Theatre, Friday and Sunday afternoons, February 16th and 18th, was somewhat short in duration, it certainly was thoroughly representative of the highest artistic demands in the way of musical quality. The opening number was Symphony No. 2, in B minor, by Borodin, a work distinctly characteristic of the modern Russian school of composition, and, by the way, the writer's favorite style of musical writing among all the modern tendencies. In this symphony we have the melodic and dramatic thoroughly intermingled. There is no strained attempt to secure bizarre effects just for the sake of creating a sensation. Borodin has something valuable to say, and he says it in a forceful and impressive manner, without offending one's refinement of musical taste. This only goes to show that you can be forceful and rhythmically effervescent without breaking all musical laws in creation. While occasionally one may find constant repetition of certain themes on the verge of becoming monotonous, the work as a whole impresses one as being a solid musical conception thoroughly comprehensible from an intellectual and theoretical point of view. Alfred Hertz conducted the work superbly, bringing out every hidden emotional sentiment and inspiring the orchestra to do its utmost.

The Georg Schumann Variations and Double Fugue on a Merry Theme, Op. 30, is, as its title implies, more of a technical work than one requiring inspiration. Its principal claim to merit, therefore, is based upon cleverness of theoretical manipulation and adequate orchestral scoring, rather than upon fixed development of musical ideas or themes. The work must be regarded more from its technical standpoint than from that of any emotional possibilities. Nevertheless, the composer has been able to secure a great deal of sentiment, even though his purpose was to skillfully work out the technical possibilities of intricate theoretical development. His skill manifests itself in a series of humorous episodes in which the various instruments of the orchestra, and their unique tone quality, play prominent roles. Mr. Schumann, holding himself strictly to well recognized harmonic laws, obtains that effect of richness of scoring and unexpectedness of treatment which the modern or ultra-modern composer employs by breaking well defined musical laws. It is a most interesting composition, and Mr. Hertz as well as the musicians are deserving of the heartiest praise for reading this decidedly skillful work in a manner to emphasize its most ingenious features.

In the Love Scene from Feuersnot, Richard Strauss employs that element of noisy demonstration which we meet in so many of his works. And also, like other compositions of this distinguished master, there is much to be admired in this scene. But the element of discordant convulsions overshadows the phases of musical beauty, and we can not honestly say that we were favorably impressed with this addition to the modern trend of musical thought. The fact that the work was splendidly interpreted emphasized its unpleasant phases as well as its pleasant episodes.

In last week's issue of this paper we omitted to state that the entire membership of the Minneapolis Orchestra was invited by the Musical Association of San Francisco to attend the Wagner concert at the Cort Theatre on the afternoon of Sunday, February 11th, and accepted the invitation by practically a complete attendance. The musicians were well pleased with the showing made by the San Francisco orchestra and expressed themselves as being surprised at the unexpected excellence of the organization. The extension of this courtesy on the part of the Musical Association was thoroughly appreciated by the visitors, and should the San Francisco orchestra visit Minneapolis at the time it is enabled to make a concert tour, we are certain the compliment will be returned.

JACK HILLMAN'S CONCERT.

Large Audience Attends Concert of Well Known Baritone and Applauds Well Selected Program.

Jack Edward Hillman, the well known Californian baritone, is one of the few resident artists who are able to attract sufficiently large paid audiences to practically crowd every available seat in the Colonial Ballroom of the St. Francis Hotel, including the boxes. Those who attend Mr. Hillman's concerts, do not only buy the tickets, but go there and show their appreciation by frequent outbursts of genuine enthusiasm, revealing their interest in the artist and his work, and also proving the excellent impression made upon them by Mr. Hillman's singing.

The program presented by Mr. Hillman on this occasion was an unusually varied and representative one. It contained old English songs, German classics, French songs, songs with cello obligato, and songs by American composers. Mr. Hillman impressed his hearers specially by reason of his concise and clean-cut enunciation, which made it possible to understand every syllable he uttered, and thereby partake of the pleasure inspired by the beautiful words of some of the compositions. Mr. Hillman also proved to possess a neat knack of securing various emotional colorings from a work. He particularly succeeded in securing contrasts between purely lyric and strongly dramatic works, and whenever a climax was needed, the fervor of his interpretation was amply satisfactory. We have heard Mr. Hillman in better vocal form; his voice did not exhibit quite that smoothness and flexibility which we know it has. However, the concert was a success, and Mr. Hillman has reason to feel gratified. The applause of the audience demonstrated the pleasure of the auditors.

Alfred Wallenstein, the cellist, played the various compositions entrusted to his care with skill and artistic understanding. His tone is smooth and mellow and his technic quite brilliant. His interpretation lacks somewhat in vigor and force. He is inclined to be poetic rather than intense, and while this poetic sentiment is exceedingly adequate in works of a more sentimental nature, it is somewhat inadequate in works of the Brahms and Popper character. However, Mr. Wallenstein is an artist who is well deserving of being watched with interest.

Mrs. Robert Hughes played the accompaniments with that musicianly finesse for which she is becoming so well known. The event took place at the St. Francis Hotel, on Thursday evening, February 15th, and the complete program was as follows: Old English Songs—(a) Where'er You Walk (Händel), (b) To Anthea (Hatton), (c) Have You Seen But a Whyte Lily Grow? (Anonymous), (d) When Dull Care (Old English Melody), Mr. Hillman; (a) Harlequin (Popper), (b) Sapphic Ode (Brahms), (c) Ungarische Rhapsodie (Popper), Mr. Wallenstein; (a) Widmung (Schumann), (b) Du bist die Ruh (Schubert), (c) Lockruf (Rückauf), (d) Rencontre (Faure), (e) Promesse de mon avenir (Le Roi de Lahore (Massenet), Mr. Hillman; Songs with 'Cello Obligato—(a) Elegy (Massenet), (b) O Golden Sun (Freebey), (c) Roses are the Rhymes I Wreathe (Ormondi), Mr. Hillman and Mr. Wallenstein; (a) Chnson Napolitain (Cassella), (b) Adagio (Tartini), (c) Danse Montagnarde (Mattioli), Mr. Wallenstein; Songs by American Composers—(a) The Bird of the Wilderness (Horsman), (b) I Came With a Song (La Forge), (c) Dawn in the Desert (Rosso), (d) The Cave (Schneider), (e) Ah Love But a Day (Beach), (f) Ecstasy (Rummel), Mr. Hillman.

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LOUIS GRAVEURE FAREWELL.

Singers like Louis Graveure are certainly few and far between. It is indeed seldom that such a beautiful voice and exquisite vocal method is heard in this city, and it behooves every lover of beautiful song and every student of the vocal art to hear this quite exceptionally great singer in his final program at the Scottish Rite Hall this Saturday afternoon, February 24th, at 2:30. To hear such a program rendered by one of the world's greatest vocal stars is a rare occasion. Certainly a finer or more winningly magnetic singer has never appeared here. His accompanist, Frank Bibb, is also a rare artist, and his delightful work is certainly no small feature of the Graveure concerts.

Today's program is one of rare beauty, novelty and interest. It includes songs by Liszt, Brahms, Schumann, Jensen, Duparc, Saint-Saens, Chausson, Aubert, Hugo Wolf, Sidney Homer, Bainbridge Crist and other American writers, and a special feature will be Mr. Graveure's rendition of a set of five Hungarian Folk-Songs, translated into English. These works are typical of the country and are both grave and wild in character. The titles are: "Play! Oh, play On!" "Roses in the Garden," "They have laid him upon the black-draped bier!" "Father was a thrifty man" and "Shepherd, see thy horse's flowing mane."

Tickets may be secured at Sherman, Clay & Co.'s and Kohler & Chase's until one o'clock Saturday, and after that at Scottish Rite Hall.

ALBERT SPALDING—RUDOLPH GANZ.

Occasionally Manager Greenbaum arranges the dates of great artists so that they arrive in San Francisco simultaneously, and then he offers us joint concerts by two stars of the first magnitude. Who will ever forget the memorable programs he arranged for us with Harold Bauer and Efrem Zimbalist, and with Alma Gluck and Zimbalist?

Now he announces that he will offer Albert Spalding, the American violin virtuoso, and Rudolph Ganz, a pianist of most brilliant attainments (both of whom have scored triumphs here alone), in two joint concerts, to be given at the Columbia Theatre on Sunday afternoons, March 18th and 25th. On each occasion the two stars will be heard in standard Sonatas for violin and piano, and each will play groups of interesting solo numbers. Andre Benoist will, as usual, be the accompanist for Mr. Spalding. By special request, the famous "Kreutzer Sonata" will be given at the first concert.

Mail orders may now be sent to Will. L. Greenbaum at Sherman, Clay & Co.'s. These must be accompanied by check or money order. The regular box-offices will open at Sherman, Clay & Co.'s and Kohler & Chase's next Wednesday, February 28th, at nine o'clock.

N. Y. SYMPHONY WITH ZIMBALIST.

Mr. Greenbaum's final offering for the season will be the complete New York Symphony Orchestra, of over eighty players, with Walter Damrosch conducting, in conjunction with Efrem Zimbalist, the Russian master of the violin. The superb organization will arrive here about two weeks after the close of the season by our San Francisco Symphony Orchestra. Zimbalist will be heard at every symphony concert to be given by this glorious orchestra.

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SIXTEENTH YEAR.

NEW YORK BREVITIES

By a Musical Review Staff Correspondent

New York, February 8, 1917.

The New York Symphony Orchestra, Walter Damrosch, conductor, is leaving New York again. This time its out of town activities will be limited to one concert in London, Ontario, on Lincoln's Birthday, after which the orchestra will return to New York for its concerts on February 16 and February 18, when, with Gabrilowitch as soloist, Schumann's Symphony No. 1, Mozart's D minor piano concerto, Max Reger's variations on a theme by Hiller and Weber's Concertstück for piano with orchestra will be played. The Reger Variations are considered by some critics the masterpiece of the most facile modern writer of counterpoint. They are being played in memory of the composer.

* * *

The Philharmonic is also leaving town for a short tour through New England. On its return, a concert will be given in Carnegie Hall on February 18th. Leo Schulz, the first cellist of the orchestra, will be the soloist. He will play Eckert's Concerto for violoncello and orchestra. The program for the orchestra will include compositons by Mozart, Schubert, Weber-Weingartner, Tchaikowsky and Mouzskorsky.

* * *

At the last concert of the Philharmonic on Sunday, February 4th, Ernest Schelling played Schumann's piano concerto with orchestra. The Symphony played was Tchaikowsky's fifth. The house was completely sold out as was the Aeolian Hall the same afternoon, where Damrosch and his men gave their regular Sunday afternoon concert. The attendance of concerts this season in New York is quite unprecedented and it is breaking all records.

* * *

Unusual interest was attached to the concert given Tuesday night by the Kneisel Quartet. What had the appearance at least, of a "new" Quartet by Beethoven, was played. A note upon the program explained that Beethoven in deference to an "unnatural rage now prevailing" to quote his own words "for transcribing even pianoforte pieces for stringed instruments," arranged his own pianoforte sonata in E, Op. 14, for two violins, viola and cello. The transcription for the quartet is in F and lends itself admirably to the stringed instruments. It was played by the Kneisels in their usually artistic manner and the audience listened to it with evident interest and pleasure. The other numbers played were Schonberg's string Sextette No. 4 and Caesar Franck's quartet. Both of these works were brilliantly played.

* * *

Arthur Alexander, tenor, played his own accompaniments at a recital given by him in Aeolian Hall, Monday night, February 4th. The program was an ambitious one, consisting of the whole "Dichterliebe" and groups of French and English songs, all of them sung in their original tongues. Mr. Alexander acquitted himself with honor in his dual task as singer and accompanist, revealing a sympathetic lyric tenor voice which was intelligently used by him with fine effect and a good piano technique that was employed to advantage. Mr. Alexander sang and played from memory (no small feat when one considers the leugth of his program) being at his best in the French songs, several of which had to be repeated. A very effective song by Campbell-Tipton, "The Crying of Water" was also on the program. It was redemanded.

* * *

A popular price Opera Company called the Cosmopolitan Opera Company, started a short season of opera at the Garden Theatre last Monday. Its first offering was Carmen. Rigoletto was given the second night, Both of these operas will hold the boards the remainder of the week.

* * *

Mozart was "king" at the Metropolitan last Saturday when, both the matinee and evening performances were devoted to two of his immortal opera works. "Le Nozze de Figaro" was given in the afternoon and "Zauberflöte" at popular prices, was sung in the evening. The latter was conducted by Paul Eisler and the former by Arthur Bodansky.

* * *

Mme. Marie Barrientos, the Spanish coloratura soprano, returned to the Metropolitan last night in the role of Gilda, in this season's first performance of Verdi's Rigoletto. Mme. Barrientos has lost none of her vocal qualities and her persoual charms that had established her last season as a favorite with the Metropolitan. The house was filled to the doors and the audience tumultously applauded the stars.

* * *

Massenet's Thais will be performed for the first time by the Metropolitan Opera Company artists next week with Mme. Farrar in the title role. The opera had already been performed at the Metropolitan Opera House several years ago by the Chicago Opera Company, with Mary Garden as Thais, when that company, giving a season of opera in Philadelphia, was paying weekly visits to New York in a repertoire that was mostly made up of French works. The cast in the Metropolitan production will include, besides Mme. Farrar, Mr. Amato, Miss Garrison and Mr. Rothier. Maestro Polacco will wield the baton. The scenery was painted by the Italian artist, Pieretto Blanco.

THE FLONZALEY QUARTET CONCERTS.

Exemplary Chamber Music Organization Gives Series Of Delightful Programs Before Audiences That Revealed Justified Enthusiasm.

By ALFRED METZGER

The Flonzaley Quartet gave three concerts in San Francisco, one in Berkeley and one in Oakland last week. The programs have already been published in this paper repeatedly, and among the various classical works presented there was one novelty, namely a Quartet by Ernest Bloch, which was played from manuscript. This work was based upon traditional Hebrew melodies and belongs to the ultra-modern school. It was impossible for the writer to hear the work performed, and we are compelled to jot down the opinion of an internationally famous musician who attended the concert and whom we met afterwards. This musician agrees with us regarding the tendency of the modern writers to endeavor to force attention by reason of bizarre effects, and he claims that while the underlying motive of the work was perfectly sane and impressive, the manner in which the composition has been treated technically is in accord with the so-called futuristic style, which leaves the conventional musical mind bewildered. It was splendidly interpreted by the four expert artists.

It is a pity that the Flonzaley Quartet did not enjoy a better attendance during their San Francisco visit. Surely there are enough music lovers here who enjoy chamber music to justify three concerts by such an excellent organization. It comes again to the old proposition that the New York managers do not seem to think it necessary to advertise adequately in the Pacific Coast music journals. There was a time when such announcements were not necessary. But today, when other attractions are advertising freely, and when these attract large crowds, it becomes necessary to meet this competition. The San Francisco Symphony Orchestra has had experience. Since it has been advertising more lavishly in the music journals, the attendance has increased considerably; and while this attendance is principally due to the genius of the conductor, nevertheless, such genius must be given due publicity in order that every music lover knows about it. If the Flonzaley Quartet, the Minneapolis Orchestra, Julia Culp and Louis Graveure had used the columns of the music journals more freely prior to their visit here, their receipts would have been considerably greater.

WHY WE NEED A LARGER PAPER.

Last week we were compelled to leave out the review of the Chamber Music Society of San Francisco concert. This week we are compelled to hold over the monthly programs of the Pacific Musical Society and the San Francisco Musical Club, as well as other important local events. We also were forced to hold over the interesting New York letter from last week. Now all this should not happen. The paper should be large enough to take care of every current event of importance, and should publish considerable news from other Coast cities and Eastern and European music centers. In order to increase the size of the paper, sufficient support is necessary to meet the expenses incurred by such increase. We believe the Pacific Coast Musical Review has done enough for the musical profession to he entitled to such increased support.

GREAT INTEREST IN CAVALIERI CONCERT.

Lina Cavalieri, the most beautiful of the world's operatic songbirds, and Lucien Muratore, the greatest French tenor of the world, come to San Francisco together for a concert at the Exposition Auditorium this Sunday, at 2:30 o'clock, sharp. Jacques Pintel, an excellent solo pianist and accompanist, will he the assisting artist. Nothing that has ever been given in San Francisco can, in point of interest to the general public, exceed this event. Lina Cavalieri is the musical world's most famous beauty, and Lucien Muratore, one of its most noted and brilliantly successful singers. The Cavalieri voice is of the soft, limpid quality of the native Italian. It had the benefit of tuition from Lombardi, Italy's greatest voice teacher. None can equal Cavalieri in the singing of Neapolitan love songs, the "Mattinata" of Tosti, or the "Habanera" from Carmen, all of which will be given here.

The Muratore voice is one of the most exquisite tenors of the day. No organ of greater richness and loveliness has ever been heard here, and the power of its beauty will sweep in compelling waves to the last tier of seats in our great Auditorium.

Los Angeles, where Cavalieri and Muratore were heard last Thursday, went into raptures over them, and at the end of the concert, and after the artists had sung encore after encore, the audience demanded that Muratore, a French soldier off on furlough from the trenches, sing the "Marseillaise." The critic of the Los Angeles Examiner, in reporting this feature, said: "Muratore sang the Marseillaise until the very heavens themselves seemed to echo the import of patriotism and the throb of heart-beats, and every man and woman in the audience rose to their feet with plaudits and cheers."

One critic found Mme. Cavalieri and Muratore "the most charming two people in the world," Mme. Cavalieri "the most beautiful creature" she had ever seen, and Muratore, "a handsome, masculine, splendid sort of fellow." The critic of the Los Angeles Times found Mme. Cavalieri's beauty at least 90 per cent of what it had been advertised to be—with a face suggesting certain paintings of Rosetti, and declared that at times during the concert one would imagine her as the heroine of a D'Unuuzio drama, and again as Dante's Beatrice. He declared that Muratore had a tenor voice of greater richness, bigness and loveliness than had been heard in Los Angeles for many a day.

Tickets for Sunday's concert by this great couple are on sale today (Saturday) at the usual places, and will he on sale at the Auditorium after 12 o'clock, nooo, on Sunday. The concert commences at 2:30, sharp, and the doors open at 1:30, sharp.

S. F. CHAMBER MUSIC SOCIETY CONCERT.

Representative Program of Classical Music Interpreted With Authority and Virility by Expert Musicians.

By ABBIE GERRISH-JONES

Three giants in the literature of music were given a splendid interpretation by the San Francisco Chamber Music Society on Tuesday afternoon, February 6th, in the Colonial Ballroom of the St. Francis Hotel, before an audience well calculated to appreciate the quality of the program offered, as it was largely one of musicians, all of whom took a keen enjoyment in works seldom heard in one sitting.

The Bach Concerto No. 4, in G major, was a thing of beauty, arranged for two flutes in soli and a string accompaniment for quintet. The eight musicians played with a perfect unanimity that was delightful, with not a single flaw to mar its perfect enjoyment. In the Presto movement there occurs an eight-voiced fugue which Bach alone among his compeers would have been able to carry out with the perfection of tonal weaving which produces the complete whole, in such ease of composition that only the trained listener would be able to separate the voices as they took up the theme and carried it on through the movement. The composition was received with the acclaim that it deserved and the musicians were recalled to received the applause of an enthusiastic audience.

The Beethoven String Quartette showed the master in a lighter mood than we usually hear him in, the lovely allegro taking up a gigue tempo that was positively humorous. The Brahms Trio, Op. 3, for piano, violin and 'cello, was a composition of much heavier coloring than the two previous numbers and was superbly played by Louis Persinger, Horace Britt and Gyula Ormay. Emilio Puyans had the second flute in the first number, other assisting artists being L. Rovinsky, violin; Lion Goldwasser, viola; L. J. Previati, contra-bass.

As Mr Hecht remarked, the program was one which would be heavy for the ordinary audience, but I think he could find no fault with the sincere appreciation afforded his splendid program by the audience of last Tuesday.

The fifth concert, which will take place on March 6th and will be an evening concert, promises a delightful program which will embrace a Trio for piano, violin and 'cello, Op. 13, by Ayres; A Bach Sonata in G minor, for flute, violin and piano, and a Quartet for strings in D major by Franck. Tuesday's program follows: Bach—Concerto No. 4, G major, for violin and two flutes soli, with string quintet accompaniment; Beethoven—Quartet, strings, C minor, Op. 18, No. 4; Brahms—Trio, Op. 8, for piano, violin and violoncello (revised edition, 1891).

CECIL FANNING PREFERS RECITALS TO OPERA.

Cecil Fanning, the poet-singer, is frequently urged by his friends to go into opera and has had flattering offers from various opera companies, including the Metropolitan Opera Company, New York. So far, however, he has steadfastly refused operatic engagements and says that, for the present, at least, he will continue to confine his appearances to the concert stage.

"There's no chance in opera," says Mr. Fanning, "for the baritone. He is usually cast for the role of the villain, who has to sing against all the brass in the orchestra, or else is the father who flies into a rage because his daughter has been led astray by the tenor, and then disappears to be heard no more until the finale, when the chorus is informed of the scandal. I shall go into opera when I grow into such parts—when I am forty-five or so, perhaps.

"I prefer, too, to be known as a song reciter. Few people seem to consider that there are many branches of the art of singing and that song reciting is a branch all by itself. The idea is general that if one san sing, he can sing opera, oratorio, recitals and what not, but how often is the contrary lamentably demonstrated? Many recital programs read as though the singer has gone to the music cabinet and, at random, pulled out a certain number of songs.

"I always aim to have a reason for everything I include in a recital program and for the place of each song."

It is from the application of these principles, doubtless, that Cecil Fanning has taken his place among the great song reciters of the day. He is often compared to Dr. Wullner and to David Bispham, both of whom, like Fanning, combine the art of vocalist, diseur, poet and actor.

BOSTON-NATIONAL CO. TO GIVE IDEAL OPERA.

Mail Orders and Advance Sale Testify to the Great Interest in This Brilliant Event on the Part Of Our Music Patrons.

When the first announcement of the return this season of the Boston-National Grand Opera Company was made, local music-lovers at once disclosed their interest and pleasure in the news, for the week of opera given by the organization last March at the Cort had made clear that it possessed artists of the first rank, backed by productions the peer of which had never been seen here.

The Max Rabinoff idea "got over." It was manifested that people were just as eager to look at opera as to hear it. Too often had opera been presented in San Francisco that was obviously intended to be heard and not seen. The beautiful scenic effects and scenery of the Boston-National's last season, combined with the casting of artists for their physical fitness for the parts, as well as their vocal powers, made an impression that has lingered.

This has been evidenced by the response on the part of the opera lovers of this city and the cities of the bay region the moment the announcement of the acceptance of mail orders for the forthcoming week at the Cort of the Boston-National Opera Company, beginning Monday, February 25, was given exploitation. Orders came, too, from far distant points, for San Francisco is the only city in Central and Northern California in which the Company will appear. Since the opening of the advance box-office sale, reservations have been made in such number as to indicate that even last year's brilliant season will be eclipsed by the coming one.

What is unquestionably Puccini's greatest opera, Tosca, will set the week of melody in motion. By reason of the great dramatic narrative unfolded and the peculiarly fascinating quality of the music, it is a work beloved by true opera fanciers. It is an opera that grips with its power, an opera with thrills.

Being a work of the highest importance musically and dramatically, Tosca demands the services of three artists of the finest calibre. In the production which Max Rabinoff, managing director of the Boston-National Grand Opera Company, will give next Monday, the title role will be sung by Luisa Villani, the greatest of Italian prima donnas, an artist who was selected by Mascagni to create the title role in his opera, "Ysabeau," and by Montemezzi for Fiora in "L'Amore dei Tre Re."

Giovanni Zenatello, the great tenor, will be Mario Cavaradossi, a role which exacts tremendous vocal requirements. The sinister and subtle part of Scarpia will be entrusted to the greatest of Russian baritones, George Baklanoff. Tosca demands all the pictorial and decorative effects which go to make a presentation striking to the eye, and, as may be imagined, Rabinoff has devoted great care to the physical end of the production. Tosca will be given but the single performance on Monday.

Tuesday night and Saturday matinee will be devoted to the novelty, "Iris," with the Japanese prima donna, Tamaki Miura, in the central role; Wednesday matinee and Saturday evening will bring forth the popular La Boheme, with dainty Maggie Teyte as Mimi, and the sparkling Mabel Riegelman as Musetta; Wednesday night will see a performance of Verdi's Aida, with a cast which includes, Villani, Zenatello, Gay, Mardones and Baklanoff; Madame Butterfly is announced for Thursday, with Miura as Cio-Cio-San; Friday will see Faust, with Mabel Riegelman's wonderful Marguerite, and Mardones' Mephistopheles, a revolutionary conception.

San Francisco may look forward to a week of opera in which to revel!

MAGGIE TEYTE
With Boston National Opera Company at Cort Theater Next Week

THE JOSEF HOFMANN CONCERTS.

Josef Hofmann, the super-master of pianists, will give but two concerts in this part of the State this season, and these are announced for Sunday afternoons, March 4th and March 11th, at the Columbia Theatre. And they will be concerts that can be placed in the never-to-be-forgotten class, too. Ever since he was eight years old, Josef Hofmann's name has stood for everything that is great in the way of pianoforte playing. He is one of those rare exceptions—a "wunderkind," who has more than fully lived up to every promise of his youth. He is truly a great pianist, a superb musician, and a man of quite extraordinary intellect, not only in music, but in every art.

When you hear Josef Hofmann play a work, you may rest assured that you have heard it just as the composer himself would have loved to hear it. Hofmann does not play with his fingers alone but with his head, his heart and his soul. In short Hofmann is a GENIUS of the piano as well as a great artist. To praise this man at this late date seems almost superfluous. Surely our music lovers need no urging to attend the Josef Hofmann concerts. This artist's position in the world of art ought to assure him of a tremendous audience each and every time he plays. In New York one cannot secure a seat when Josef Hofmann is announced to play unless one is early in line for one's tickets.

We are all looking forward with vital interest to hearing this super-master of his instrument. Here are the two programs in their entirety and greater programs have never been offered here. Sunday Afternoon, March 4th at 2:30—a. Prelude and Fugue in D major (Bach-D'Albert) b. Gavotte (Gluck-Brahms) c. Intermezzo B minor (from Davidsbündler) (Schumann) d. Symphonic Studies (Schumann); a. Prelude No. 25, C sharp minor, b. Nocturne op. 55, No. 2, E flat major, c. Valse, op. 64, No. 3, A flat major d. Sonate in B minor, op. 53 (Chopin); a. East and West (Dvorskyj), b. The Sanctuary (Dvorsky), c. Prelude in C sharp minor (Rachmaninoff), d. L'Ocean Tranquil (Scriabine), e. Venezia e Napoli (Liszt). Sunday Afternoon, March 11th at 2:30: a. Moonlight Sonate (Beethoven), b. Rondo Capriccioso (Mendelssohn), c. March (from Ruins of Athens) (Beethoven-Rubinstein); a. In Babilone, b. Vader lief Krug, c. Contredanse, (Three Old Dutch Folk Songs), From Roentgen's Collection transcribed for piano by Josef Hofmann, d. Etude C minor (V. Sternberg), e. Prelude in F sharp minor (Rachmaninoff), f. "Die Fledermaus" (Waltz) (Strauss-Godowsky); a. Impromptu in A flat major, b. Nocturne in D flat major, c. Valse in C sharp minor, (Chopin), d. Overture "Tannhäuser" (Wagner-Liszt.)

MABEL RIEGELMAN'S SUCCESS.

Mabel Riegelman, on transcontinental tour, with the Boston-National Grand Opera Company, has made the roles of Marguerite in Faust and Musette in La Boheme more individual than ever. The following are some of the recent notices:

Miss Riegelman rose splendidly to the demands of her part in the final trio and won enthusiastic applause. Her voice has very lovely tones in it, and she made a charming Marguerite in appearance.—Toledo Daily, January 28, 1917.

Miss Riegelman was a skittish, and flirtatious, and peppery Musette and she sang the trick music well.—Cleveland Leader, January 31, 1917.

Monday night, the audience smiled grimly at the comedy of Ananian. Last night, it actually gave way to a real vaudeville outburst of laughter at vibrant bits of acting given the spitfire Musette role by little Mabel Riegelman.—D. C. Dougherty. Cleveland Plain Dealer January 31, 1917.

Equally happy was Riegelman's presentation of the coquetish and fickle minded Musette. Her singing of the "Valse" in the second act was fully in accord with the intrinsic beauties of that melodic gem.—Wilson G. Smith, Cleveland Press, January 31, 1917.

Josef
Hofmann

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Eighth "Pop" Concert
Cort Theatre, Sunday, February 25, at 2:30 Sharp

Program
Music to "Midsummer Night's Dream" . Mendelssohn
Trio in C, for two oboes and English horn . . . Beethoven
(Messrs. Addimando, Lombardi and Schipiliti)
"Macbeth" . . . . . Walter Handel Thorley
(Conducted by the Composer)
Music from "Samson and Delilah" . . . . . Saint-Saens
Rhapsody, "Espana" . . . . . Chabrier

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Mediocrity never is attacked. Indifferent and imperfect creations never arouse jealousies; never are they assailed. The homely though conscientious efforts of the unskilled artisan, the canvas of the painter who lacks in drawing or technique, the melodies of the uninspired composer or the writings of the unimaginative and untutored author, create no antagonisms, breed no envious criticisms, no clamorous denunciations. Instead, it is ever the leader at whom are directed the poisoned arrows of jealousy, the vigorous deprecations of the dissatisfied and the denunciations of the envious.

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SUCCESS OF "THE SNOW QUEEN."

Children's Fairy Music Drama by Gerda Wismer Hofmann, With Music by Abbie Gerrish-Jones, Draws Large Audiences of Adults and Children.

So far, four performances have been given by Gerda Wismer Hofmann of the Children's Fairy Music Drama, entitled The Snow Queen, at the Girls' High School Auditorium, at Geary and Scott streets. The first performance took place on Friday evening, February 9th; the second on Saturday afternoon, February 10; the third on Friday night, February 16th, and the fourth on Saturday afternoon, February 17th. The engagement will be continued until a series of performances will have been given. The interest of children and adults is manifest, for some of the houses have been so crowded that hundreds were turned away, and from the present outlook it would seem as if the Children's Playhouse movement in San Francisco had been a success.

Mrs. Hofmann is entitled to much credit and encouragement. She did not only write the words to the play, but she directed its performance and spent many weeks in preparation and final execution. She has reason to feel proud of her work, and we trust that her efforts will prove even more successful in the future than they have in the past. The work is worthy of the heartiest support. The music written to the play by Mrs. Jones is exceedingly melodious and adequate. The solos are easily singable and the dances quite exhilarating, and yet the character of the music is sufficiently serious to merit recognition. Mrs. Jones possesses fine inventive genius and a natural skill in orchestral arrangement. Rudolf Seiger and his orchestra interpreted the music effectively.

The play is of course a delightful fairy story, pertaining to the vicissitudes of Gerda in her quest for the Snow Queen's Palace where her prince is kept prisoner. Nellie Laura Walker, both vocally and histrionically, did full justice to this role of Gerda. Margaret Wismer Nichols as the Snow Queen acquitted herself splendidly, and both in appearance and from the standpoint of deportment rendered the role gracefully. Ida Van Weick as the flower witch also made an excellent impression. In fact, every one of the participants is entitled to a special meed of praise. The participants included: Ruth Ormsby, Mrs. Matilda Wismer, Hazel Bond, Marian Deremer, Helen Morris, Lorraine Pioda, Winthrop Sargeant, Emmett Sargeant, Billy Sargeant, Marie Luise Weber, Dorothy Sutpheu, Edith Hastings, Frederic Vincent, R. Warford, Douglas Fraser. Children who participated were: Helen Becker, Alice Becker, Ruth Boye, Mildred Compton, Marian Deremer, Margaret Klingberg, Helen Morris, Lorraine Pioda, Duane Thompson, Eleanor Thornton, Winthrop Sargeant, Emmett Sargeant, Billy Sargeant.

The play consisted of five acts and the scenery was artistic and exceptionally luxurious. There are not less than seventeen musical numbers, all of which are exceedingly delightful. There are seventy-five indorsing patrons, consisting of leading citizens, headed by Gov. Johnson, Mme. Schumann-Heink and Mayor Rolph.

ELENA GERHARDT.

In April, on Sunday afternoons, the 8th and 15th, Elena Gerhardt, the famous lieder singer, will make her first appearance in this city. For a number of years we have read of the wonderful artistry and beautiful voice of this great concert artist, but although she has already visited America three times, never before has she been tempted to journey to the Far West. But Manager Greenbaum has managed to capture her this time, and we can rest assured that we will hear some wonderful programs most wonderfully sung when Elena Gerhardt comes.

GREATER S. F. CONSERVATORY CONCERT.

The second annual concert will be given by the pupils of the Greater San Francisco Conservatory of Music, under the direction of Sigmund Anker, at Scottish Rite Auditorium, before the end of this season. Much interest is being manifested in this forthcoming event by reason of the exclusively high standard of the works represented on the program, and interpreted by efficient students well advanced in their violin study. The accomplishments of the string orchestra, consisting exclusively of pupils of the conservatory, will prove surprising to the audience.

JAMES GODDARD TO TOUR WEST.

Commencing February 14, James Goddard, leading basso of the Chicago Grand Opera Company, and one of the most noted exponents of Wagnerian roles today, will make a concert trip through various points in the West. He will give recitals at Sterling and Greely, Colorado; Tucson and Douglas, Arizona; Grass Valley, Hollywood and Santa Rosa, California; Everett and Spokane, Washington; Butte and Bozeman, Montana; Boise and Pocatello, Idaho; Salem, Oregon; Ogden and Logan, Utah; also other points as well. Mr. Goddard will have with him Robert Y. Yale Smith, pianist and accompanist, who has been appearing in the East in joint recital with the noted basso. Their programs will be of widely diversified interest, comprising the classic and modern song lore of Germany, France and Italy, as well as English. This tournee will take Mr. Goddard well into March, when he returns East to fill a number of recital and oratorio engagements. On May 1st he leaves for an extended trip to the Pacific Coast, during which he will visit practically every city of importance, and on this trip Mr. Goddard will be assisted by Robert Yale Smith, and Miss Ruth Ray, a young violiniste, who has, despite her youth, won well-merited success in recital and concert work.

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REPERTOIRE:

Monday, Feb. 26—"Tosca," with Villani, Zenatello, Baklanoff.

Tuesday, Feb. 27—"Iris," with Miura, Chalmers, Leveroni, Kittay.

Wednesday Matinee, Feb. 28—"La Boheme," with Teyte, Riegelman, Gaudenzi, Chalmers.

Wednesday Eve, Feb 28—"Aida," with Villani, Zenatello, Gay, Baklanoff, Mardones.

Thursday, March 1—"Mme. Butterfly," with Miura, Martin, Marr, Leveroni.

Friday, March 2—"Faust," with Riegelman, Martin, Marr, Leveroni.

Saturday Matinee, March 3—"Iris," with Miura, Chalmers, Leveroni, Kittay.

Saturday Eve, March 3—"La Boheme," with Teyte, Riegelman, Gaudenzi, Marr.

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EIGHTH SYMPHONY "POP" CONCERT.

The eighth "pop" concert of the season will be given by the San Francisco Symphony Orchestra, under Alfred Hertz, at the Cort Theatre, next Sunday afternoon, February 25. Two unusual features stand out on the delightful program. One is Beethoven's Trio in C, for two oboes and an English horn, and the other is Walter Handel Thorley's symphonic poem, "Macbeth," which will be conducted by the composer at the special invitation of Alfred Hertz. Thorley is a composer, organist and conductor of international note, whose symphonic activities have been confined mostly to England, but who has resided in Berkeley for the last year.

The Beethoven Trio, previously mentioned, will be performed by Messrs. Addimando, Lombardi, and Schipilliti, regular members of the orchestra, who will have excellent opportunity to display their powers as virtuosi, for there is no orchestral accompaniment to this number. Mendelssohn's ever-popular music to "A Midsummer Night's Dream," including the overture, notturno, scherzo and wedding march, is also programmed, as are two ballet numbers from "Samson and Delilah," perhaps the most exquisite of all Saint-Saens' compositions. These latter comprise the "Dance of the Priestesses of Dagon" and the "Bacchanale." The program will be concluded with Chabrier's rhapsody, "Espana," which is charged with genuine Spanish spirit and atmosphere.

Louis Persinger, concert-master and assistant conductor of the San Francisco Symphony Orchestra, will be soloist at the tenth pair of symphonies, to be given Friday afternoon, March 2, and Sunday afternoon, March 4, at the Cort. Persinger will play Brahms' noble concerto in D major. Persinger is a violinist of great distinction, who has appeared as virtuoso in the leading music centers of the world and as soloist with such organizations as the Berlin Philharmonic Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Brussels Royal Opera House Orchestra and numerous others. Edgar Stillman Kelley's "New England" symphony, originally announced for the eighth pair of symphonies, will be played at the tenth pair. Beethoven's overture, "Leonore," No. 3, will also be a feature of the program.

MUSIC ACROSS THE BAY.

The two very successful concerts given in Oakland, on Saturday afternoon and evening, February 10th, by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, proved several truths. First, the East Bay public will defend the good name of the East Bay cities as to musical appreciation. Second, any first rate concert, properly managed and advertised, can be sure of an audience at the Municipal Theatre. Third, that same theatre is perfectly adapted for concerts. And one heard on all sides that, with the addition of more woodwind players and with a stronger brass choir, the San Francisco Symphony Orchestra could, under our great Mr. Hertz' direction, become the equal of any similar organization with a few years of steady rehearsal. We have the players, and should be able to employ the additional ones needed, and the conductor is not surpassed in the United States, if, indeed, anywhere. With only a reasonable amount of money to be secured, our own symphony orchestra should not long remain inferior to any.

* * *

On Friday evening, February 23rd, the second concert of the San Francisco Symphony Orchestra, under the auspices of the Music-section of the Oakland School-teachers' Association, will take place. The program will be: Symphony No. 1 (Brahms); Death and Transfiguration, Tone Poem (Richard Strauss); Kol Nidrei (Max Bruch), Violoncello, Horace Britt; Overture, Leonore, No. 3 (Beethoven).

There are still tickets to be had for this concert, and there will be, as on the first occasion, no empty seats.

* * *

The concert by the Flonzaley Quartet, in the regular series arranged by the School-teachers' Association, will occur on Friday evening, after these notes have gone to print. A review will appear later.

The concert by the same famous Quartet at Harmon Gymnasium in Berkeley, in the series provided by the Berkeley Musical Association, will also occur too late for review here this week. The appearance in Berkeley is on Thursday evening.

* * *

On March 9th, at the Auditorium Theatre, Louis Graveure, the "Belgian barytone," will sing in the series given by the School-teachers' Association in Oakland. This is the last of the notably fine list presented this year.

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JOSEPH GEORGE JACOBSON'S PUPILS' RECITAL.

As usual a large crowd filled the spacious and artistic residence studio of Mr. Jabobson at 1276 California street to listen to an interesting program of music which was rendered in such a manner as to reflect credit upon the teacher and his pupils. In the few years that Mr. Jacobson has settled in our city he has made good his reputation as one of the best instructors of piano through his experience and knowledge gained from his studies and association with many of the leading artists in different parts of the world. His exceptionally large class is well merited. At the conclusion of the pupil's program, Mr. Jacobson played a Rhapsodie d' Auvergne by Saint-Saens with accompaniment of a string quartet in a brilliant and musicianly manner, exhibiting great technical equipment and decidedly artistic feeling. The loud applause that greeted him showed the appreciation of the audience.

Mrs. Florence Drake LeRoy was the singer of the evening. She has just returned from a tour in the East as prima donna of the Conway Band. Her pleasing soprano voice charmed the listeners and she was vehemently applauded. She sang Mrs. Beach's "Ah, Love But a day;" "One Golden Day" by Fay Foster and a new song, "Melancholy" by Mr. Jacobson. The pupil's program was introduced by a number for two pianos, twelve hands, which showed what good ensemble training the elementary class is receiving. Miss Lorraine Sliger then played a Chopin Prelude and a Menuet by Mozart, showing decidedly musicianly attention to coloring. The

LINA CAVALIERI
Soprano, Who Will Appear in Concert With Lucien Muratore, Tenor, at the Civic Auditorium February 25th, 2:30 p. m.

same we can say of Miss Vivian Whitney, who played also a Prelude of Chopin and a Moment musical by Schubert. With devotion to their music these two young girls should become good pianists. Miss Magaret Galway played Chopin's Prelude in D flat major and a Mazurka. She gave a well phrased rendition of these two numbers and showed a well developed singing tone. Next followed a Sonata Op. 14 by Beethoven, played by Miss Lorette Roumiguiere. It was a great pity that the young lady was troubled so much with nervousness, which prevented her from doing her best especially in the first movement, as in the second part she showed fine technical skill and a strict adherance to the melodic values of the composition. She has good tone and poetic instinct. Chopin's Marche funebre in the Saint-Saens' arrangement for two pianos was played with deep feeling and expression by Miss Ada Norris and Mrs. J. Simon. The latter lady then played the Two Larks by Leschetitzky, exhibiting brilliant technique and good phrasing. Miss Henriette Roumiguiere distinguished herself both as to musical understanding and digi smoothness. Her interpretation of "A la bien aim by Schnett and Schumann's Bird as Prophet, show musical taste above the ordinary and artistic insig She deserves much credit. Miss Krecenz Woll gave well defined reading of Hark, bark the Lark by Schube Liszt. She shows great improvement attaining the m sical significance of the work but was a little lacking the technical part. The Rondo brilliant by Weber and t Novelette No. 7 by Schumann were the last of the pupi numbers and played by Mrs. A. Filmer. She has bri liant technical equipment and her phrasing is ve pleasing. As said before the entire event was a cre to Mr. Jacobson and his pupils.

THE CAEDMON ASSEMBLY CONCERT.

Mrs. Elizabeth Tuckerman Freeman, mezzo sopra of Boston, gave a song recital for The Caedmon Asse bly at the Fairmont Hotel on Tuesday afternoon, Fe ruary 6th. The event was a decidedly successful one, t vocalist exhibiting fine artistic accomplishments and excellent voice. Noel Sullivan played the accompa ments most skillfully. The program was as follow. Urbano's Aria from Gli Ugonotti, Lieti Signor (Meye beer); Sacred Songs—(a) XXIII Psalm, God is M Shepherd (Dvorak), (b) Ave Maria, Maiden Mild (Sch bert), (c) Recit. and Aria, "But the Lord Is Mindful His Own," from Oratorio St. Paul (Mendelssohn); Son by American Composers—(a) When Gazing in Thi Eyes So Dear (Heine) (Charles Farteyn Manney), (b Allah (George Chadwick), (c) Mon desir (Ethelbe Nevin), (d) The Sleep that Flits on Baby's Eyes (Job A. Carpenter); Modern French Songs—(a) Les Cloche (Claud A. Debussy), (b) Romance (Claud A. Debussy (c) L'ombre des Arbres, III Ariette (Claud A. Debussy) Lia Aria from L'Enfant Prodigue (Claud A. Debussy).

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ORPHEUM.

The New Edition of the Orpheum Road Show which will be presented next Sunday Matinee will be remarkable for its variety, excellence and variety. Dorothy Mason, the beautiful Broadway Star, will be the headline attraction. She is one of the few musical comedy favorites with a voice of grand opera timbre. Miss Jarbeau, however, is perfectly satisfied with her present field of endeavor and has resolved to continue to devote her genius to vaudeville and musical comedy. Her beautiful voice will be heard in a perfectly selected programme. Mr. Harry Morgan will play her accompaniments on the piano. Florenz Tempest and Marion Sunshine, who have to their credit many New York successes will be a special feature of the new bill. These two charming girls are among the most popular possessions of vaudeville. They style their offering "A Broadway Bouquet." Edd Flanagan and Neely Edwards will produce a laughable skit called, "Off and On," which is a sequel to their former skit "On and Off." It illustrates the rouble of a song and dance team and as the action includes a rehearsal and performance, the opportunity to present songs and dances is liberally availed of. The names of Frederick Hallen and Mollie Fuller conjure up delightful memories to those who can go back twenty-five years, then they were prominent and popular stars of the legitimate stage. Hallen and Fuller have just emerged from temporary retirement and are meeting with their old-time success in an allegorical satire on fame called "The Corridor of Time," written for them by Junie McCree. Before a scene on which are depicted the play bills of a quarter of a century ago the two become reminiscent of song and story.

Maria Lo and her Company are responsible for one of the daintiest and most charming acts in vaudeville, to which the appropriate title of "Porcelain" is given. Miss Lo and her associates depict various rare Chinas and the pictures presented are not only beautiful to the eyes, but are replicas of pieces of Dresden and other China that are as priceless as a Rubens or Raphael. Corbett, Shepard and Donovan are three clever young fellows who know how to reach the audiences in song. Ben Ryan and Harriette Vesta will appear in their side-splitting skit "You've Spoiled It." The Greater Morgan Dancers will contribute their Historical Ballet, which is without doubt the greatest of vaudeville terpsichorean revelations.

The personnel of the Nash Ensemble is: Miss Carolyn Augusta Nash, piano and violin; Rudolph Kirs, violoncello; Brooks Parker, flute; Astorre Lombardi, oboe; Eugene B. La Haye, Bassoon; William Albert Prior, violin; Louis J. Pretti, contrabasso; Frederic C. Zeh, flute; Nicola Zannini, clarinet; Franz Emil Enske, horn; Sigismondo Martinez, piano and organ.

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ARTISTS' SERIES IN BERKELEY.

An artists' series of musical and dramatic evenings, to be given on Monday evenings, February 26th, March 12th and March 26th, at the Epworth Methodist Church, South, corner Durant and Telegraph avenues, Berkeley, has been arranged, the proceeds of which are to be devoted to the Red Cross Relief. The first program will be given by Harry Kendall Bassett, whose readings to musical accompaniment have been a delightful feature of several summer sessions of the University of California. Mrs. John Potts Brown, who has studied extensively in Brussels and Liege, will deliver a lecture on "Beethoven—the Mystic," for the second evening of the series, and the third evening will be a piano recital by the well-known Berkeley pianist, Thomas Frederick Freeman.

Die Schöne Müllerin was given on Monday evening, February 19th, at the studio of H. B. Pasmore; Miss Florence Hyde at the piano, and Mr. Pasmore, singer. A poem discriptive of the Cycle and written by Mrs. Frank M. Stone was beautifully read by Mrs. Gerda Wismer Hofmann. The evening was very much enjoyed by an appreciative audience of music lovers.

SIR HENRY HONORS FLONZALEYS.

Sir Henry Heyman gave a luncheon in honor of the Flonzaley Quartet at the Bohemian Club on Friday, February 17th. The members of the Quartet are all old friends of Sir Henry. He first met Adolfo Betti and Alfred Pochon in 1894, at the Conservatoire in Liege. Sir Henry had the honor of being a member of the jury at the annual "Concours," when prizes, etc., are awarded. The other members of the Quartet Sir Henry met later, and they have all been intimate friends ever since.

SUCCESS OF BEVANI PUPILS.

Lavina Winn, mezzo soprano, pupil of Alexander Bevani, will appear in the principal role with Kolb & Dill's new production, "The High Cost of Loving," at the Alcazar next week. Miss Winn has had no other teacher but Mr. Bevani and this present engagement is her first experience on the stage.

Two other Bevani pupils, Frieda Hempel and Erma Dean, are also playing prominent singing roles in the Kolb & Dill production. Rodolfo Lozada, a tenor pupil of Mr. Bevani's, is now the sole tenor of the choir of St. Mary the Virgin Church, and his splendid voice is thoroughly enjoyed. Miss Frieda Aikins, contralto, also a pupil of Mr. Bevani's, will be the soloist on the next program of the Oakland Wednesday Morning Club.

HOTEL PLAZA CONCERT.

Flabio Raveno, tenor, and Estelle Raveno, soprano, were the soloists at the regular Sunday concert of the Plaza Hotel on February 18th. The former made a brilliant success with his fine, flexible voice and his artistic interpretation, and the latter revealed, in addition to a fine voice and exceptional artistry, a charming personality. The program, under the able direction of George von Hagel, aroused the enthusiasm of the well pleased audience, and the events are becoming very popular with the public.

MISS HEATH'S READING CLASS.

Miss Helen Colburn Heath, the able soprano soloist and vocal teacher, has started a sight-reading class for the purpose of giving her pupils experience and ear-training. This will also enable them to become expert in ensemble singing. Benj. S. Moore has charge of the class, and is achieving splendid results.

Miss Florence Onyon, an advanced pupil of Miss Heath's, has sung several times successfully at public musical functions recently. Among these engagements was one for the Daughters of the Republic at Native Sons' Hall, during the Washington's Birthday celebration, on Tuesday, February 13th. Miss Onyon and Miss Susie McDonald, also a pupil of Miss Heath's, entertained at the Seamen's Institute on a Christmas program. Miss Heath's pupils are sufficiently well trained to give thorough satisfaction whenever they are called upon to do professional work.

"BLUE PARADISE" COMING TO CORT

"The Blue Paradise," a tremendously successful musical play, of Viennese origin, will be the attraction at the Cort Theatre, following the Boston-National Grand Opera Company's week.

The book of "The Blue Paradise" is by Edgar Smith, based on the original Austrian by Leo Stein, who was responsible for the libretto of "The Merry Widow." The music is by Edmund Eysler, with additional numbers by Sigmund Romberg. All of the scenes are laid in the Austrian capital, although the plot concerns a number of American principals. The piece ran over a year at Gotham's Casino.

The Messrs. Shubert are sending here a cast which contains a number of local "favorites," including John E. Young, Robert C. Pitkin, Shep Camp, George Everett, Fred. Harton, Sam Hearn, Madeline Nash, Helen Eley and Louise Kelley.

HERBERT RILEY A BENEDICT.

Herbert Riley, the well known cellist and member of the San Francisco Symphony Orchestra, was recently married to Miss Carrie Jones of Berkeley, a very gifted young pianist. This will undoubtedly be surprising news to many of Mr. Riley's friends who have enjoyed his society and his playing during the last few years. The Pacific Coast Musical Review extends to the young couple its heartiest wishes, and is no doubt joined in these felicitations by numerous friends of the young people.

KOLB & DILL AT ALCAZAR.

Kolb & Dill, kings of German comedy characterization, are back again in the "speakies," after nearly two years devoted to making moving pictures, and next Monday night they will open at the Alcazar Theatre, presenting the "High Cost of Loving," a table d'hote farce in three acts by Frank Mandel, a California playright, whose works have been among the most successful on Broadway. It is crammed full of the funniest lines and situations that ever tickled an audience. The melodies and musical numbers are of the haunting kind, tuneful and full "pep." Besides, there's a bevy of com ly girls in stunning gowns.

"The High Cost of Loving," which unquestionably the best vehicle these imitable comedians ever have had, p sesses a real plot that is both funny a hilarious. It concerns four men in small town who are members of a puri league. They have been blackmailed f twenty-five years by a dancer. Each the four men believes he is the fath of the dancer's child. The complicatio grow with startling rapidity when Mr Klinke, president of the league, appoin the four conscience-stricken members, committee to investigate the scand Then a young lawyer, Lawrence Tucke who wishes to marry the daughter of o of the committeemen, but whose suit opposed, discovers the secret and uses as a means to gain the girl of his choic

Kolb & Dill have surrounded the selves with an excellent cast. In t company are: Julia Blanc, a character a tress of exceptional ability, brought fro New York especially for this productio Henry Shumer, one of the popular fo mer Alcazar favorites; A. C. Van Slyk James Liddy, Lorenz Gillette, Lavi Winn and a dozen others. A big featu of the production is the "jazz" orchestr

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THE BOSTON-NATIONAL GRAND OPERA COMPANY PRESENTS FINE ARTISTS

Delightful Repertoire of Impressive Operatic Masterpieces Interpreted in a Manner to Conform With the Artistic Ideals of the Most Conscientious Lovers of Good Music—Max Rabinoff Has Reason to Feel Very Proud of His Spotless Organization

By ALFRED METZGER

The Boston-National Grand Opera Company, under the able direction of Max Rabinoff, began a week's engagement at the Cort Theatre last Monday evening, February 26th. A large and fashionable audience, such as San Francisco delights to assemble, was present to lend tone to the opening production of La Tosca. The enthusiasm displayed during the progress of the performance and the uniformly favorable opinion expressed by the cognescenti during the intermission justifies one in assuming that the engagement will be financially successful as well as artistically satisfactory. Again the preliminary publicity campaign, so efficiently conducted by Barnett Franklin, brought the much sought results, proving again the soundness of our claim that adequate publicity is necessary for the successful consummation of a highly artistic enterprise. The musical public of San Francisco is ever ready to lend its patronage to any undertaking of a musical nature, provided it can be convinced that it is worthy of support, and provided its attention has been attracted by publicity work that does

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not claim more for the production than its intrinsic merit justifies. Whatever has been said in advance of the Bostoo-National Grand Opera Company has been supported by the performances, and Max Rabinoff is equally entitled to credit for this with the publicity man. Here it is not amiss to add that the Pacific Coast tour of the Boston-National Opera Company is under the supervision of L. E. Behymer, who attended to the booking and who has done his work with that thoroughness which usually distinguishes his activities.

La Tosca, Monday Evening.

The opening production of La Tosca was distinguished by the thoroughness of the ensemble and the even efficiency of the leading characters as well as the superiority of artistic accomplishments on the part of those portraying the minor roles. The stage management was characterized by a thorough knowledge of the subject at issue, and the orchestra was under the direction of one of the most capable masters occupying a desk at a grand operatic production in this country, namely, Roberto Moranzoni. Not one of the least admirable traits of Mr. Moranzoni is his absolute refusal to permit the action of the opera to be interrupted by an encore. This is one of the most despicable habits of an uncultured audience, and we had thought San Francisco opera goers had now sense enough to know that such interruptions are against all the better taste of genuine music lovers. It is sad to relate that the greatest offenders in this respect were in the upper regions of the theatre, where we have been taught to believe the more appreciative auditors congregate.

Luisa Villani presented a regal appearance in the title role and exhibited a dramatic soprano voice of fine timbre and gratifying volume. She sang with understanding and with apparent fervor, bringing out the beauties of the principal arias with splendid force and musical comprehension. While she seemed to lack somewhat in dramatic intensity, at times, when abandon would have been in place, she evidently intended to equip the role with dignity and majesty rather than with total surrender to human passions. There are many who may prefer this side of Tosca's character.

Giovanni Zenatelli gave us a Cavaradossi such as there are few before the public today. He was in splendid voice and sang with an enthusiasm and vigor that drew one towards him from the very beginning of the opera. He sang with a thorough understanding of the role, and histrionically, too, he extracted every particle of possibilities from this graceful part. He is far superior in artistic execution to his efforts of last year, and he has established his right to being one of the foremost tenors on the operatic stage of this country. Another vocalist of rare vocal achievements was George Baklanoff, who as Scarpia gave us a singing role of fine dimensions. His dramatic art may be improved upon, as he seemed to us to be a sneering Scarpia rather than a dominating human monster. He also believes in investing this role with the gentleness of suppressed emotions, instead of the virility of uncontrollable passions. We have been used too much to the vigorous Scarpia, so that the smooth article seems to lose by comparison. Vocally, Mr. Baklanoff proved to be one of the most pleasing baritones we have heard on the operatic stage.

As proof of the efficiency of the artists who were responsible for the minor roles, Luigi Remario's Angelotti, Paolo Ananian's Sacristan and Romeo Boscacci's Sjoletta were striking examples, both from a vocal and histrionic standpoint. Scenic equipment, chorus and general ensemble were excellent in every respect.

Mascagni's Iris, Tuesday Evening.

The presentation of Mascagni's Iris by the Boston-National Grand Opera Company at the Cort Theatre last Tuesday evening was somewhat of a revelation. A few years ago the Lambardi Opera Company gave this work at the Columbia Theatre in a manner that gave one a wrong idea of the work. It was so badly presented that one left with the idea that after the first act the opera was not worth listening to. On this latest occasion, however, it was possible to recognize numerous beauties in the score, and the opening act, containing the famous Hymn to the Sun, was only an incident in an operatic work of considerable merit. Mascagni's melodic and dramatic instinct is quite frequently met with, and the opera ends in one of those beautiful climaxes which Mascagni knows so well how to attain.

The title role was in the able hands of Takami Miura, who gave us last year an idea how much can be done with the role of a Japanese girl when it is interpreted by one who is by nature fitted to portray it. Vocally, Miss Miura proves herself to be exceedingly capable. Her voice is pliant and singularly mellow, considering her Oriental antecedents, and barring a slight vibrato, when she is forced to use her full voice, she sings without a noticeable fault. While her histrionic achievements must be restricted to characters emulating Japanese women, she exhibits a certain element of chic and charm that will never be forgotten when once witnessed.

Tovia Kittay in the role of Osaka exhibited a light lyric tenor voice of rather an effeminate timbre, and added to this was a tone production that brought the vocal effort too far back in the throat. At times it was impossible to hear him above the orchestra. This may all have been due to a first appearance and its attending nervousness. The singer did not mar the performance to any great extent. Thomas Chalmers again proved himself a most satisfactory baritone. He seems to be even better than last year. His voice is exceptionally resonant and smooth; he enunciates distinctly and his dramatic action is notable for its realism and ease. Virgilio Lazzari, in the role of Il Ciesco, revealed a bass voice of extraordinary beauty. He not only sang resonantly and flexibly in the low and middle register, but what is particularly rare in a basso profundo, his high tones were smooth and pliant. He is one of the finest bassos we have heard, and we are eagerly looking forward to his other appearances.

Owing to the fact that this paper must go to press Thursday morning, we are unable to review the performances of Aida, Faust, La Boheme and Butterfly. This (Saturday) afternoon Iris will be given and this evening La Boheme.

THE EIGHTH SYMPHONY "POP" CONCERT.

Beethoven Trio for Reeds, and a New Symphony by Walter Handel Thorley, Features of a Program That Attracted a Very Large Audience.

Notwithstanding the unusual number of musical attractions that have been invading San Francisco during the last few weeks, the attendance at the symphony concerts—both the regular and popular events—has not been affected. At the eighth "Pop" concert last Sunday afternoon at the Cort Theatre, practically every seat was taken, when the features of the program were a Beethoven Trio for two oboes and English horn, and a symphonic poem entitled "Macbeth," by Walter Han-

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del Thorley. Both these feature numbers received prolonged and enthusiastic applause on the part of the well pleased audience. The opening number on the program was Mendelssohn's ever delightful Midsummer Night's Dream Overture, and under the electrifying direction of Alfred Hertz this music assumed new and more delightful aspects.

The Beethoven Trio for two oboes and English horn was interpreted by Messrs. Addimando, Lombardi and Schipillitti, in a manner that showed the fine material of which the reed section of the San Francisco Symphony Orchestra can boast. Flexibility of tone, accuracy of intonation and delicacy of phrasing are among the principal advantages of these splendid musicians. They merited the hearty recognition accorded them at the conclusion of their artistic efforts.

Mr. Thorley's symphonic poem showed decided craftsmanship in composition, and an exceptionally fine knack of adequate orchestral scoring. The work is exceptionally dramatic in character and concerns itself more with the elements of musical architecture than with the luxuries of distinct melodic values. It is a work that appeals more to the connoisseur of musical theory than to the average music lover, and can be commended because of the seriousness and energy that has been employed in its construction. Mr. Thorley conducted the work with the ease of the experienced orchestral leader.

A selection from Samson and Delilah and a Spanish Rhapsodie by Chabrier concluded an excellent program with that virility and spirit for which Alfred Hertz has so justly become famous.

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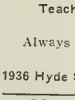

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SIXTEENTH YEAR.

DETERMINED TO ENLARGE THE PAPER.

The Pacific Coast Musical Review is progressing in its determination to enlarge the paper to sixteen pages. We have recently been pledged the support of people who are able to assist us in this effort, and if all the plans materialize as they are expected to, we shall have some news to give our readers that will unquestionably please them. In the meantime, we must continue to ask members of the various teachers' associations, music clubs, and the profession to do their utmost to help us in our ambition. We need more advertisements and subscribers, and we want those advertisers who are already behind in their accounts, to try their best to liquidate their debts, or, if unable to do so, to temporarily discontinue advertising. One thing is certain, that the enlargement of the paper will bring to this office a strict business manager, who will not be as gentle and lenient as we have been. And one of the first things such a business manager will undoubtedly do will be to discontinue every advertisement that is longer in arrears than justifiable. We would like to have these matters straightened out before the manager takes charge.

TENTH PAIR OF SYMPHONY CONCERTS.

Louis Persinger, the distinguished concert-master of the San Francisco Symphony Orchestra, will again be soloist at the concert to be given next Sunday afternoon, March 4, at the Cort Theatre, Alfred Hertz conducting. The program rendered on Friday, as the first event of the tenth pair of regular symphonies, will be repeated. Persinger will play the noble Brahms concerto in D major.

Additional interest attaches to the performances of Edgar Stillman Kelley's "New England" Symphony through the presence here of the composer. Mr. Kelley came to San Francisco from the East in order to hear the first presentations in the West of his new work. He is greatly interested in the activities of Mr. Hertz and his superb organization.

The New England Symphony is a work typically American in its themes and inspiration, but possessed of a dignity and authority in its workmanship that render it worthy to take a position of distinction beside the master works written in this form. The third Leonore overture will be the remaining offering on Sunday afternoon.

The ninth "pop" concert of the San Francisco Symphony Orchestra is announced for Sunday afternoon, March 11, at the Cort Theatre. Apparently the delightful feasts of light music given at previous "pop" affairs have far from exhausted Mr. Hertz' ingenuity in arranging programs that are quite as acceptable to those with a technical knowledge of music, as those who are seeking only the obviously melodious in instrumental effects.

These will be the numbers at the ninth "pop": Unfinished Symphony (Schubert), Euryanthe overture (Weber), Kamarinskaja (Glinka), Damnation of Faust selections (Berlioz), Blue Danube Valse (Strauss). The prices for the affair will range from 25 cents to $1.00, as is usual, and tickets may now be had at Sherman, Clay & Co.'s.

MABEL RIEGELMAN'S DRAWING POWER

Mabel Riegelman, the exceptionally charming and decidedly gifted prima donna soprano with the Boston Opera Company certainly has drawing power that has its effect on the box office, if one may judge by results of announcements. The first announcements made were to the effect that Miss Riegelman would sing Marguerite in Faust at the performance of Friday evening. Immediately it was noted by reason of influx of mail orders and advance ticket sales that the performance of Faust would be sold out. After it was positively settled that the Friday night house would be practically crowded, then the management made the announcement that Mabel Riegelman would sing an extra performance on Thursday afternoon, prior to the Faust performance of Friday night. Maggie Teyte was to sing the role on Friday night. No doubt this announcement assured another large audience for Thursday afternoon, thus proving that Mabel Riegelman's influence on the box office is considerable in San Francisco. While many of her friends who wanted to hear her on Friday night will be disappointed to hear of this change, their disappointment will be mitigated by the knowledge that it was the result of the artist's salutary effect on the advance sale of tickets.

LOUIS GRAVEURE'S BEAUTIFUL BARITONE.

Belgian Artist presents Ambitious Concert Program and Delights His Audience With the Magnificence Of His Rare Vocal Organ.

By ALFRED METZGER

The moment Louis Graveure opened his mouth to send forth the first tones on his rather lengthy program at Scottish Rite Hall, on Wednesday evening, February 21st, the experienced listener became convinced that he heard a voice of extraordinary beauty. It is a voice of unusual volume and vibrancy, and it is one of those vocal organs that thrill with its bell-like ring, that caresses the ear with inexplicable harmony. Were we to judge a singer by his voice alone, Graveure could be easily placed in the front rank of all male concert singers that have ever visited San Francisco. It is the ringing quality of this splendid voice that aroused the audience to the highest pitch of enthusiasm from the beginning of the concert, and that increased this enthusiasm during the progress of the event until it culminated in one of the greatest ovations ever witnessed in this city. Graveure did not need to resort to the cheap assistance of singing a national anthem to bring his audience to its feet. He conquered by the strength of his personality, by the fervor of his magnetism. And this is as it should be.

We also admired Mr. Graveure for the decidedly artistic taste displayed in his program, the selections being from the very essence of vocal literature. During our twenty-five years of experience in musical journalism, we have come to the conclusion that you may judge your artists by the programs they present. And according to his program, Mr. Graveure is a sincere musician who seeks to emulate the highest form of vocal art, and who abhors stooping to mediocrity for the sake of gaining an effect. Therefore, we want to go on record as expressing our deepest esteem for this concert artist who comes to us somewhat unknown, but nevertheless clothed with sufficient artistic dignity to demand our respect. If we, therefore, take the liberty to point out a few discrepancies in his art, it is not done with any intention of revealing superiority of taste or kowledge, nor to find fault. It is done solely because we know that many of our readers are as well informed about the vocal art as we are, and those who are not, want to be informed in order to study the subject at hand. We write for people who understand the art of singing sufficiently to realize when we make statements which are irreconcilable with the facts. For this reason we must prove to them that we know the subject which we discuss in these columns.

Unfortunately, the writer was only able to hear the first part of the program. If the vocalist improved later on, we wish to give him the benefit of such improvement. So we state that we only refer to the first three groups of songs on the Wednesday evening program. Now, we could hardly understand one word of what the artist was singing. He seemed to concentrate his attention upon quality of tone and neglect altogether the conciseness of diction, which, to our way of looking at things, is a most important feature of vocal art. Then he seemed to love to use his voice at its greatest force, and, notwithstanding the fact that he could modulate his singing to the finest pianissimo, he used this knack but too rarely. He seemed to revel in the acrobatic accomplishment of sustaining his tones as long as possible in as loud a voice as possible. This habit has given his otherwise magnificent voice a rather hard timbre, which prevents it from attaining that flexibility which bends and adapts itself to the finest nuances. Some of the exclusively lyric and poetic gems on his program were therefore rendered to a great extent with force and power, while the limpidity of expression was lacking and the softness of voice employed but rarely. This defect caused some well educated musical people to accuse the artist of lack of emotionalism. This, of course, is a mistake. The artist does possess emotionalism in a high degree, but the mode of his vocal expression is such as to prevent his voice from adapting itself frequently enough to tender emotional expression.

As we said before, it is not our intention to find fault. The purpose of this paper is to instruct those of our readers unfamiliar with vocal art regarding the great truths in music such as we see them in our limited way. We do not intend to be conceited, nor eager to exploit our knowledge. We know that our readers expect us to express an honest opinion, give an account of our impressions at a concert, and tell the reasons for forming our opinions. If we break the trust reposed in us by our readers, the value of this paper becomes negligible, and we can not expect to receive the support we need.

MURATORE-CAVALLIERI ENTHUSE AUDIENCE.

Two Artists With Fine Voices Cheapen Their Program By Singing the French National Anthem For the Purpose of Gaining Applause.

By ALFRED METZGER

The well advertised and much talked about Lina Cavallieri and Lucien Muratore made their bow to a large San Francisco audience at the Exposition Auditorium last Sunday afternoon, February 26th, and truth compels us to admit that they aroused their audience to a high pitch of enthusiasm. In many respects this applause was well merited, and especially so by Muratore, who possesses a tenor voice of such rare quality that, barring the organ of Caruso, we have never heard its like. We will again resist temptation and refrain from comparison. At this writing the musical world has already made its choice, and we can neither add to nor take away from its final decision.

Before we go into details as to the concert, we want to call attention to the singing of the French national hymn at the end of the program. When so much commotion was caused at the time the San Francisco Symphony Orchestra would not play the Star Spangled Banner, we said that the American national anthem did not belong on a symphony program, but should be restricted to patriotic occasions. The same is true in case of the German national anthem, the English national anthem and the French national hymn. In Europe this national anthem is never permitted to be sung except on solemn patriotic occasions when the singing has a certain purpose. The composition is not written with any particular musical purpose, but arouses patriotism and respect for one's native country.

It is perfectly proper and adequate for an American citizen to rise when his own national anthem is played. It is entirely against all proprieties for an American citizen to rise when the national anthem of any foreign country is played, unless he happens to visit a foreign country. No artist who has any respect for the hospitality of the foreign country which pays him homage should sing his own national anthem without also singing the national anthem of the country he is visiting. But from an artistic standpoint the habit is a very bad one, and we can only ascribe it to a cheap desire to obtain applause. We know of no other prominent artist who is guilty of such a breach of patriotic etiquette.

But there is a vast difference in Muratore's merit as an artist and that as a guest of America. He infuses into his singing every ounce of energy and temperament that he possesses, and the truly wonderful quality of his voice is revealed by the fact that even the greatest force does not impair its pliancy. He sings in fine intonation and enunciates clearly and distinctly. He belongs to the robust school of artists who go at an interpretation with all the vital power at their command. We would have preferred his selections to be taken from more representative concert works, but possibly Muratore entered the concert field but recently, and has therefore not had sufficient opportunity to prepare an adequate repertoire. If you wish to hear a tenor such as you have seldom heard, do not fail to hear Muratore, should Frank W. Healy give the extra concert he proposes to give during the second week of March.

Lina Cavallieri suffers somewhat by reason of her reputation as a stage beauty. There is no question as to the charm of her personality, but in these days when personal opinions differ so greatly, it is just as impossible to decide who is the greatest beauty on the stage, as it is to decide who is the greatest artist in the world. From a vocal standpoint, Cavallieri possesses a fine mezzo soprano voice which still reveals sufficient beauty to convince the experienced listeners that it must have been extraordinary several years ago. It has lost some of its flexibility by reason of an unfortunate habit on the part of the singer to force the voice beyond its legitimate compass, and this persistent straining injures Mme. Cavallieri's chances of being as successful an artist as the material placed at her disposal would enable her to be. It is a pity, too, for voices such as Cavallieri's are exceptionally rare in the world.

Jacques Jintel, the pianist, played with the same robustness and adherance to the loud pedal which the vocalists exhibited. However, the public enjoyed the concert, and anyone who wants to be stirred to his very marrow by the exhibition of an artistic and patriotic exuberance of unusual force should not fail to attend the Cavallieri-Muratore concert arranged for March 10. Frank W. Healy is entitled to much credit for engaging the Exposition Auditorium. It showed grit, foresight and good judgment. In addition, the large audience that assembled was attracted there by judicious advertising. In conclusion, we want to say that there is a marked improvement in the acoustic qualities of the huge auditorium. Mr. Landsberg, the architect of the Orpheum Theatres, wisely covered up the dome and sides with decorations. We did not hear any echo on this occasion, and just a little more distribution of the decorations (the complete closing up of the dome and the lowering of the decorations in the balcony) will make the Auditorium possible for big events.

CHAMBER MUSIC SOCIETY CONCERT.

The Chamber Music Society of San Francisco, that superb organization which has delighted real music lovers all season, will give its fifth program next Tuesday night, March 6th, in the Colonial Ballroom of the St. Francis Hotel. The list of numbers to be given will be a superlatively interesting one, and will undoubtedly make as deep an impression as the splendid offering of the last concert. It will consist of a trio for piano, violin and cello, by Ayres, a young American composer who is rapidly coming to the front; a sonata for flute, violin and piano, in G major, by Bach; and the exquisite quartet for strings in D major by Franck. Tickets may be secured at Sherman, Clay & Co.'s, Kohler & Chase's, and at the News Stand of the St. Francis Hotel.

RUDOLPH GANZ-ALBERT SPALDING CONCERT.

Two quite exceptional combination concerts, by the celebrated Swiss pianist, Rudolph Ganz, and the peer of American violinists, Albert Spalding, are announced for the afternoons of March 18th and 25th, at the Columbia Theatre, by Manager Will. L. Greenbaum. It so happens that both of these brilliant artists will be visiting this city at about the same time, and Greenbaum, ever on the watch to present the best in music to his patrons, has arranged for them to give these two concerts together, and asked them to present some very fine and important works written for the violin and piano. On the program of the first concert will be found the famous "Kreutzer" Sonata of Beethoven and other equally interesting works, and on the second program the Brahms Sonata for piano and violin in D minor. At each of the concerts both Mr. Ganz and Mr. Spalding will give groups of soli as well as the duet numbers. Mr. Greenbaum is now accepting mail orders for these two unusual concerts.

ISRAEL SELIGMAN'S PIANO RECITAL.

Exceptionally Skillful Russian Pianist Delights Large Audience With the Certainty of His Technic and the Seriousness of His Art.

By ALFRED METZGER

A large audience assembled in the Colonial Ballroom of the St. Francis Hotel on Wednesday evening, February 21st, when Israel Seligman, the brilliant young Russian pianist, made his initial appearance in this city. The extensive and varied program, consisting of standard compositions by the masters of pianoforte literature, which has already been published in these columns, would have tested the artistic capacity of any virtuoso, and Mr. Seligman succeeded in impressing his hearers with the authority he put into his interpretations and the smoothness of his technical skill as well as the versatility of his emotional expressions.

The principal feature of his program was the Carneval by Schumann, one of those works that establishes the merit or demerit of any pianist according to the manner in which it is interpreted. While there may be persoual differences of opinion as to the value of Mr. Seligman's reading of some of the various component parts that constitute this exquisite composition, there can not be any divergence of opinion regarding the thoroughness with which the young artist expressed his musical ideas. He gave evidence that he not only had studied with advantage under authorities of the highest rank, but that he possesses a natural application and an inborn instinct for the fundamental principles that constitute an able pianist.

His technic is clean and easy. His expression contains the carefully thought out ideas of a musician who thinks. His phrasing revealed the presence of original ideas and the capability to bring them out in a manner to appeal to serious musical minds. In the more poetic phases of his program he displayed a tendency to sing the themes in a most appealing manner, and never to use the piano as a means to a mere mechanical display of skill. Another feature of his work was a decided cleverness in the use of the pedal, an accomplishment that is not as universal among artists as one might be inclined to believe. In short, Mr. Seligman's appearance was a decided artistic triumph, and he has established himself thoroughly among all those music lovers who heard a conscientious artist who does credit to the community in which he has established his residence.

THE MUNICIPAL ORCHESTRA CONCERT.

Thousands of People Crowd Municipal Auditorium on the Occasion of the First Concert Under the Direction of Frederic G. Schiller.

A huge audience that crowded the Exposition Auditorium attended the first of a series of municipal orchestral concerts on Thursday evening, February 22. The Pacific Coast Musical Review is glad indeed that this event has met with such instantaneous success. We have always maintained that there is room in this city for an orchestra intended to give concerts for the masses at a price within reach of the very poor people as well as children. Of course, we would like these events to be given under the most artistic circumstances, but as long as not sufficient money is available to secure enough rehearsals, or to engage an orchestra that can constantly play the best of music, an incomplete artistic program is better than none, for the present. The public in the end will be the factor to demand improvements when the time comes, and we are not in doubt for a moment that the municipal orchestra will constantly improve, and if it does not, it will have to make room for a better and more complete organization.

In the meantime, this paper wants to encourage Mr. Schiller and the municipal orchestra. The first concert was surely a success from the standpoint of attendance. The program was rendered in a manner to please most of the people who were there, and the money voted by the Supervisors for the event is still in the treasury to be used when necessary; and if the attendance continues at the present rate, it will never be necessary. Mr. Schiller now haa an opportunity to show what he can do. He can not be judged from this first affair, inasmuch as he was working under great difficulties and had to overcome tremendous obstacles. He has a chance to do better next time. However, there is no one who attended this affair who can honestly complain that he did not receive more than his money's worth.

Mme. Johanna Kristoffy was the soloist on this occasion and sang with beautiful, ringing voice, and that intellectuality of genuine vocal art which only the finest artists possess.

PACIFIC MUSICAL SOCIETY CONCERT.

By Abbie Gerrish-Jones

The Valentine Day program, given by the Pacific Musical Society for the benefit of the children, was one of the most interesting and successful events ever accomplished by the society. The big ballroom of the Palace Hotel was full to overflowing with kiddies and their guardians, every chair being occupied, and the little ones who came late grouped on the floor in front of the others where they could get a good view and hear all that was done. Miss May Sinsheimer had the seating of the children in hand and it was due to her inventive genius that all the children were well and comfortably placed.

A large body of children is I think an inspiring sight to the most case-hardened, and to those who love children, so vast an audience of budding men and women touchea the heart as can nothing else. Certainly it was an attentive and appreciative audience, and when Mrs. Ritter, President of the Society, made her appearance in her Colonial costume and powdered wig, herself looking as if she had stepped out from between the lacey pages of an old-fashioned valentine, a murmur of interest and expectancy passed over the assembly of little people, and her address, with its quotations from oldentime love missive like,

"If you love me as I love you,
No knife can cut our love in two,"

and,

"Roses are red, violets are blue;
Sugar is sweet, and so are you,"

they fitted the occasion, and the children all understood it perfectly and were correspondingly delighted.

The musical program, with the exception of one number, Miss Betty Payne's song group, was all performed by children—but children who would easily put many a grown-up to shame, both for the poise and confidence they displayed and for the real excellence of their work. The opening number was a Trio in B flat (Kohler), in three movements, and was performed by Elizabeth Shillug (pupil of George McManus), piano; Gaetane Britt (pupil of Mme. Bem), violin; and Fiori Gough (pupil of Mr. Bem), 'cello. I especially mention the instructors of these young performers, as they deserve much credit for the successful accomplishment of bringing so young a trio to such a state of excellence, for the three played with a perfect understanding of the matter in hand, and the ensemble left nothing to be desired. Gaetane Britt, who is the little daughter of Horace Britt, the popular cellist, played the Berceuse from Jocelyn by Godard with fine inflection and a smoothness of execution that shows an inherent ability as well as splendid training.

Miss Betty Payne, next on the program, sang a group of six numbers: "Will o' the Wisp" (Spross), "Si j'avais vos ailes" (Messager), "The Valentine" (Leopold Damrosch), "The Child and the Rose Bush" (Samuel Savannah), "The Duchess' Lullaby" from Alice in Wonderland (Liza Lehmann), and "The Brass Band," by Arthur Fickenscher, who accompanied Miss Payne. The singer was gowned in the old-time garb, and her appearance gave the children as much entertainment as her singing. Fiori Gough next played the "Sans Parole" of van Gense, for cello, bringing to her handling of the difficult instrument an ease of execution that won for her an enthusiastic encore. She was accompanied on the piano by George McManus, who also accompanied little Miss Britt in her number. Catherine Carver closed the program with two numbers for piano, and this mite of humanity, only seven years of age, as we reckon time, but possessed of a soul that seems far more mature than her tiny physical equipment, played with an understanding, a certain mastery of the subject, and strength, not to mention the facility of her execution, that were positively uncanny. If this child is being taught all that she performs with a technical and theoretic understanding of the musical text, she has without doubt a great future in store. Her two numbers, Grieg's "Butterfly," which she played charmingly and with a freedom and facility that were astonishing, and "Anitra's Dance," by the same composer, brought the little pianiste an encore to which she was finally obliged to respond, and she played the A minor Waltz of Chopin, which, while not so accurately following the text as the two first numbers, showed a depth of feeling that one could not bi marvel over in one of so tender years.

On the way out, every child present was given a cho olate heart, and the programs themselves were printe on valentines, so that every child present took awa not only the pleasant remembrance of the entertai ment given, but a very tangible and satisfying souven as well. It was in every way a big success and Mr Ritter is to be congratulated on the materialization so happy a thought.

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JOSEF HOFMANN CONCERT.

"Super-master of the piano," is a title aptly applied to Josef Hofmann, the great Polish tone-poet, who will give two superb concerts at the Columbia Theatre on this Sunday afternoon (March 4th), and on Sunday afternoon, March 11th. Hofmann's art is indeed supreme, and in the present generation at least he has not been excelled by any artist on his instrument. His appearances here last year, when he came as soloist with the New York Symphony Orchestra, simply electrified his audiences, and on all previous visits Hofmann has firmly established himself here as the peer of any and all pianists. Students of music look upon Hofmann's visits here as an integral part of their musical education. His is a work of positive authority, and his interpretations of anything he plays, absolutely standard. The wonderful programs that he will give here on this visit will serve to crowd the Columbia for both concerts. Musician and layman alike succumb to the extraordinary art and ability of Hofmann. On this Sunday he will play the following program:

Prelude and Fugue in D major.....Bach-D'Albert
Gavotte .....Gluck-Brahms
Intermezzo, B minor (from Davidshundler).....Schumann
Symphonic Studies .....Schumann
Prelude, Op. 25, C sharp minor.....Chopin
Nocturne, Op. 55, No. 2, E flat major.....Chopin
Valse, Op. 64, No. 3, A flat major.....Chopin
Sonata in B minor, Op. 58.....Chopin
East and West .....Dvorsky
The Sanctuary .....Dvorsky
Prelude in C sharp minor.....Rachmaninoff
L'Ocean Tranquil .....Scriabine
Venezia e Napoli .....Liszt

For his last concert, Hofmann will give the favorite Moonlight Sonata of Beethoven, three old Dutch folksongs from the Roentgen collection transcribed for the piano by Hofmann himself, Mendelssohn's Rondo Capriccioso, the Liszt transcription of Wagner's Tannhäuser overture, Godowsky's arrangement of Johann Strauss' Die Fledermaus, a different Chopin group, and a number of other selections. The box office for Hofmann tickets are maintained at Sherman, Clay & Co.'s and Kohler & Chase's, and the Columbia Theatre. On concert days tickets can be had at the theatre box office after ten o'clock in the morning.

SAN FRANCISCO MUSICAL CLUB PROGRAM.

By Abbie Gerrish-Jones

The program arranged by Miss A. M. Wellendorff for the San Francisco Musical Club was given on Thursday morning, February 15th, at the St. Francis Hotel, to one of the largest audiences ever in attendance at any of the club functions. The subject which the program illustrated was "The Development of Pianoforte Music," and was a rather stupendous undertaking for one head to conceive and carry out, involving as it did the review of centuries of musical composition; but Miss Wellendorff not only conceived the idea but carried it out splendidly, producing one of the most interesting and instructive programs the club has ever listened to.

Mrs. E. E. Young took her part of the program on short notice, owing, I believe, to the illness of someone, and opened the program with early period music from Scarlatti, Rameau and Bach, which she played with a daintiness reminiscent of the harpsichord, for which the compositions were originally written. Other numbers followed in order, each one prefaced by a paragraph explanatory of the time and the composer, the paper written and compiled by Miss Wellendorff and read by Mrs. Briggs. An exceptionally well prepared program it seemed to me; and though I have heard these performers before, I have never heard them to better advantage. Mrs. Clara Rauhut Snyder always gives satisfaction in her work, which is sincere, thorough, comprehensive and enjoyable. Mrs. Cecil Stone did very creditable work on an exacting group; and Alberta Livernash has developed astoundingly in the past year, her playing having taken on a greater depth and sincerity and a gratifying breadth of interpretation. I have never heard Miss Livernash play so well and enjoyed her work so entirely as on this occasion.

Mrs. John McGaw, with Miss Marion de Guerre at a second piano, gave the Rubinstein Concerto in D minor (first movement) and the Liszt "Gnomenreigen," which she played splendidly, her technic responding unerringly to the tax upon her endurance in a manner which is testimony of the training to which she subjects her clever fingers. Miss de Guerre was an able second to the concerto number and earned for herself no little meed of praise. Miss Gertrude Byrnes closed the program with the three moderns of the period covered: Brahms, Balakirew and Debussy, all of which were given a most artistic rendering.

The program is unusual in its assembling together of the great men in music from so many periods of time, and I give it in full because of its interest in this as well as its artistic aspects: Development of the Pianoforte Music: Scarlatti—Pastorale, Rameau—Le Tambourin, Bach—Prelude, E flat minor, Mrs. E. E. Young; Mozart—Larghetto (from Concerto in D), Clementi—Presto (from Sonata, Op. 26, No. 3, Field—Nocturne, D minor, Beethoven—Sonata, Op. 90 (first movement), Mrs. Cecil Stone; Weber—Sonata, A minor, (first movement), Schubert—Andante and Scherzo, from "The Wanderer" Fantasia, Mendelssohn—Spinning Song, Mrs. Clara Rauhut Snyder; Schumann—Andantino and Scherzo, from E minor Sonate, Chopin—Mazurka, A minor, Etude, G flat major, Miss Alberta Livernash; Liszt—Gnomenreigen, Rubinstein—Concerto, D minor, (first movement), Mrs. John McGaw, first piano, Miss Marion de Guerre, second piano; Brahms—Ballade, Op. 118, M. Balakierew—L'Alouette, Debussy—Ballet, Miss Gertrude Byrnes. Miss A. M. Weffendorff, Chairman of Program Committee.

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BERINGER CLUB CONCERT.

The Beringer Musical Club, which has proved such an excellent factor for culture among the younger musical element of this city, will give its thirty-seventh recital, under the direction of Professor and Madame Joseph Beringer, at Century Club Hall on Thursday evening, March 8th. The program will include Saint-Saens' Dance Macabre two pianos, and solo numbers by Bach, Mozart, Chopin, Moszkowski and Rachmaninoff, in which the Misses Charlotte Ibscher, Zdenka Buben, Vernita Pellow and Helen McKinlay will participate. The Misses M. Monica Heffernan, Irene De Martini and Flora Simonton will be heard in vocal selections in French, Italian, German and English. Miss Zdenka Buben will be the accompanist on this occasion.

AN INFORMAL MUSICALE.

An informal musicale was given at the home of Miss Anna Newman, 752 Fifth Avenue, on Sunday afternoon, February 25th, by her pupils. Selections from Chopin, Grieg, Schubert, Liszt and others of the masters were rendered on the piano by children, ranging from the age of eight to fifteen, with surprising facility and expression. About twenty children enjoyed the hospitality of their teacher and surprised their parents by the splendid results of their training. Of particular merit were the renditions by the Misses Eunice Roper, Arville Tuckey, Rose and Emily Jurras, Helen McCarthy and Virginia De Bell, and Masters Gustave Hoffman and Mervin Levy. Variety was afforded to the program by the very agreeable rendition by Miss Beatrice Sapiro of several vocal selections of particular interest to children. At the conclusion of the program the children in turn surprised their teacher with a very beautiful art and floral token of their enthusiasm and regard. L. J. R.

GEORGE S. McMANUS' PUPILS

A number of able pupils of George Stewart McManus, the prominent pianist and teacher, are meeting with unusual success. Muriel Oakesbott, who studied with Mr. McManus prior to her return to Australia, passed her examination at the Royal Conservatory in Sidney with high honors, heading the honor list in piano study. The examination was for intermediate diplomas. She is only fifteen years of age.

Elizabeth Schilling, an exceedingly skillful student of thirteen years of age, recently appeared at the Valentine concert of the Pacific Musical Society and created an excellent impression. Miss Violet Oatman, a very successful young pianist and teacher, and also a pupil of Mr. McManus, appeared recently with fine results before the Saturday Club of Sacramento.

Miss Sarah Unna, who has been studying with Mr. McManus for some time, is writing some of the music for this year's Patheneia for the University of California. She is an exceedingly apt pianist and a skillful composer.

Mr. McManus has received word from Mrs. Katherine Ann Lively, one of the leading teachers of Houston, Texas, who studied with him last summer, and who became so enthusiastic with the results, that she is sending him her most talented pupil from Houston, instead of sending her to New York.

Mr. McManus has been appointed to teach at the University of California during this year's summer session. This position was offered him last summer, but it was impossible for him to accept it, as he had already made his plans, and Vladimir Shavitch was then given the coveted position. This year Prof. Seeger asked Mr. McManus during January.

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MUSIC ACROSS THE BAY.

By Elizabeth Westgate

Oakland, February 26, 1917.

An audience filling every seat in the Municipal Theatre greeted the San Francisco Symphony Orchestra, and Alfred Hertz, its truly great conductor, last Friday evening, on the occasion of the second concert by the organization under the auspices of the music-section of the Oakland Teachers' Association.

The program comprised the Brahms Symphony in C minor; "Death and Transfiguration," by Richard Strauss; and the Leonore overture, number 3, of Beethoven. And Horace Britt, the violoncellist, played the "Kol Nidrei," as it has seldom been played here.

It is likely that Hertz himself never conducted the Brahms Symphony with greater success. He inspired his men, who answered even more than their wont to his every thought, and he led them wheresoever he willed. An impassioned reading, such as resulted from this combination of force, cannot often be repeated. One does not review in detail the noble performance, for the symphony is well known by music-lovers, and most of those living on this side were present to hear it.

The interpretation of the tone-poem of Strauss was realistic to a degree, while holding aloft an idealistic pattern of beauty of the most intense sort. It was like the perfect interpretation of a vision, vouchsafed for the good of our souls. The lovely Leonore reminded us anew that Beethoven is a chief prophet of the orchestra, notwithstanding all who have come after him, worthy to follow in his footsteps, as Brahms has proved himself worthy.

Mr. Britt was in fine form, and played Bruch's tragic work with real power as well as with technical mastery. He was recalled several times—and he generously desired the orchestra, which had accompanied him so sympathetically, to share the applause.

* * *

The A. C. M. T. A. held the second of its monthly Sunday afternoon meetings yesterday at the home of Robert Tolmie. A short but pleasant musical program preceded the hour given up to social greetings.

* * *

The veteran conductor, teacher and composer, D. P. Hughes, has lately written and published several songs, the poems by Hannah Laura Stevens, mother of Ashton Stevens, the music critic, and of Landers Stevens, the accomplished actor. I have at hand one of these, its title, "A Song of Peace." It begins with the majestic command, "Sing out a song," and the first portion is written in energetic march tempo, with a tranquil, expressive middle part, and with a return to the forcefulness of the opening bars. It is written for baritone voice and chorus of mixed voices, and should be very successful at public gatherings, especially in these times of unrest. The poem and music are equally stirring and complement each other fully. Mr. Hughes has hosts of friends who honor him vastly, and who will be happy to make his new song known wherever it can be appropriately presented.

* * *

Another very large audience, members of the music section of the Oakland Teachers' Association and their supporters, heard the well-nigh perfect ensemble playing of the Flonzaley Quartet at the Municipal Theatre on Friday evening, the 16th. The program included the Prelude and Fugue in manuscript by Emmanuel Moor, which caused so much and such varied comment when the players gave it in San Francisco; the Beethoven Quartet in F minor, opus 95; and the Haydn Quartet in G major, opus 77, No. 1. The exquisitely balanced tone of these devoted musicians, their flawless technic, their absolute oneness of thought gave pure happiness to the listeners. We shall never hear their like; and until we hear them again we must judge all other quartets by their standard.

* * *

The testimonial concert to Mrs. Esta Marvin Pomeroy, the admirable pianist and piano teacher of Piedmont, occurs this (Monday) evening. It will be reviewed at a later date.

* * *

The concert by the Flonzaley Quartet at Harmon Gymnasium of Berkeley, in the series given by the Berkeley Musical Association, on Thursday evening, the 15th, called out the very largest audience of their visit here this year. The program, which I was unable to hear, because of another similar and unescapable engagement, was as follows: Adagio, ma non troppo e cantabile, from the Quartet, opus 127 (Beethoven); Quartet in C major (Mozart); "Aus Meinem Leben" Smetana.

* * *

On March 9th, Graveure, the much-discussed Belgian baritone, will be heard at the Municipal Theatre, under the management of the music section of the Oakland Teachers' Association, which has been active in giving to Oakland a remarkable series of concerts and recitals this winter. On Thursday evening, March 22d, the San Francisco Symphony Orchestra will give its third and last concert under the same auspices.

* * *

Wayne Waite, a young Missourian, has opened a studio in Berkeley for the making of violins, in which art he is declared to be adept. One of his instruments is said to have been approved by Maud Powell.

SNOW QUEEN NEEDS MORE SUPPORT

Mrs. Gerda Wismer Hofmann, who is so faithfully and loyally working in the interest of the young folks through her original writing of the story of the Snow Queen, which is now being presented at the Girls' High School Auditorium on Friday evenings and Saturday afternoons, is not receiving the backing for all the expenses required for these productions, as some people seem to assume. She has been fortunate enough to secure a fixed sum from a number of prominent people, which sum, however, is not sufficient to make the Children's Playhouse a permanent institution. This final aim then will only be reached when the municipality, or the Drama League, or a group of interested women, or all of these together will hold themselves responsible for the enterprise. Some intimation of such who are willing to assist has been given Mrs Hofmann by people prominent in these circles.

For the present, Mrs. Hofmann is risking all expenses, and even at the admission fee of 25 and 50 cents, which is not as low as it is intended to be eventually Mrs. Hofmann is barely covering the expenses. It would seem that such a beautiful enterprise, so enthusiastically received and so auspiciously launched, and which is unquestionably of a certain need in the educational life of the community, should be more liberally supported, and Mrs. Hofmann, who has given so much of her time, labor and worry to this project, should be relieved of her heavy responsibilities. A liberal guarantee fund should easily be acquired from those who can afford to contribute their share.

KOLB & DILL AT THE ALCAZAR.

Kolb & Dill, in their big, new laugh riot, "The High Cost of Loving," a table d'hote farce, with music by Frank Mandel, will begin their second triumphant week at the Alcazar Theatre on next Monday night. Kolb & Dill are back in the "talkies" after nearly two years devoted to making moving pictures. They have come back stronger and better than ever, with a new supply of "pep," and, what is more to the point, have a vehicle for the display of their inimitable talent that is better than any piece they have ever had before. "The High Cost of Loving" is a positive scream. It bristles with uproarious comedy situations and the fun never lags for a single moment from the time it opens until the very close. The musical interpolations are tuneful and catchy, while the girls, without which no Kolb & Dill show would be complete, are comely, talented, and have a wardrobe of gowns that simply dazzles.

In support of Kolb & Dill is a splendid company, including Julia Blanc, a character actress of exceptional ability, brought especially to this coast for the present production; Henry Shumer, an old Alcazar favorite; James Liddy, also one of the former Alcazar players; Lavina Winn, a dainty soubrette with a nightingale voice; A. A. Van Slyke, Lorenz Gillette, and a dozen others. The "jazz" orchestra in unique syncopating specialties is a musical delight.

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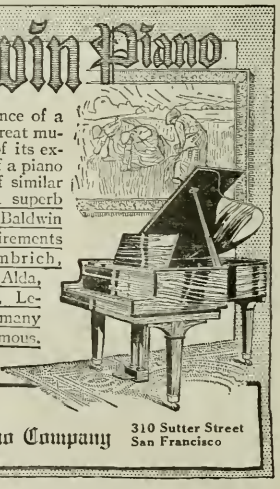

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ORPHEUM.

The Orpheum announces a splendid od well balanced bill for next week. laude Gillingwater, assisted by Miss Ju- Herne and his own excellent com- any, will appear in Reginald Barlow's Punch Playlet," "The Frame-up," which rips from its very beginning and tight- ns its hold throughout. A decided twist t the finish furnishes a complete sur- rise. While "The Frame-Up" is dra- matic throughout, it is rife with comedy, one laugh following on the heel of an- other. As James Gregory, a millionaire, Mr. Gillingwater is given ample scope to isplay his great talent and to maintain is reputation as one of America's most ifted and most finished actors.

The Misses Campbell, pretty girls, plen- ously endowed with charm and vocal bility, will be heard in songs which for he most part are their own compositions, nd which have proved extraordinarily uccessful as exemplified by the vogue f "You're as Dear to Me as Dixie Was o Lee." Pat Barrett is as distinguished n his line as Harry Lauder is in his, and is songs are just as much a part of him. le is appropriately described as a singer f unusual songs. All his numbers are f the story variety and their lyrics are xceptionally catchy.

Frank Wilson merits the title of the ycling Genius, for his control of a bi- ycle is simply marvelous. The startling eature of Mr. Wilson's performance is he great number of feats he performs hile riding backward with his hands off he bars. A great charm of his act is its ovelty. Florenz Tempest and Marion Sunshine in "A Broadway Bouquet," and Flanagan and Edwards in "Off and On," vill also be included in the bill. Dorothy ardon, the beautiful Broadway star, will e heard in new songs. Owing to a nu- nerously expressed wish, the Greater Morgan Dancers will be retained for an- other week.

FINE MUSICAL PLAY AT CORT.

One of the most successful musical plays of recent years is "The Blue Para- dise," which was seen in New York last season at the Casino and ran there for a year and a half because of its unusual popularity. It opens at the Cort on Mon- day night, March 5. "The Blue Para- dise" was Americanized by Edgar Smith from a Viennese operetta written by the author of "The Merry Widow," Leo Stein. The music is by Edmund Eysler and the lyrics by Herbert Reynolds. The scenes are all laid in Vienna, although there are American characters in the play, and it takes its title from the name of the Inn, supposedly located in the Austrian cap- tal.

The principal characters are Rudolph Stoeger, and his three boon companions, Joseph Stransky, Hans Walter and Jus- us Hempel. They are constant visitors at the Blue Paradise Inn, and spend so much of their time there in idleness that Rudolph's father, a wealthy gentleman, de- cides that it would be best for his son to leave Austria. So he is sent to far- off America to make his own fortune. Rudolph secretly has fallen in love with Mizzi, a flower-girl at the Blue Paradise Inn, and he promises to return to her when he accomplishes his purpose in the strange land.

It is twenty-four years later, when, after accumulating a fortune in Chicago, Rudolph revisits his former home with the idea of again meeting his old sweet- heart. On arriving in Vienna he meets his former companions, only to find that they have aged and are not the same as they used to be. Rudolph hopes to see the flower-girl as she was, forgetting that she, too, must have aged, and is aston- ished when she appears before him, but it soon develops that it is not she at all, but her daughter. Her mother had mar- ried one of his former friends. Rudolph consoles himself by marrying the widow of his former partner in America, a breezy lady from Chicago, and all ends happily, as it should in a properly con- ducted musical comedy.

The Messrs. Shubert have provided an excellent cast for "The Blue Paradise," including, John E. Young, Robert G. Pit- kin, Shep Camp, Fred Harten, George Everett, Sam Hearn, Helen Eley, Arnold Grazer, Madeline Nash and Louise Kel- ley.

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PRESS COMMENTS ON GODDARD'S APPEARANCES.

In the concert this afternoon James Goddard was a surprise even to his most ardent admirers, and he has many. His magnificent voice, so absolutely natural, was never heard to greater advantage, and firmly established him as one of the greatest bassos on the stage today.—Montreal Daily Witness, December 30, 1912.

In concert at His Majesty's Theatre, on Sunday afternoon, Mr. Goddard again displayed all the glories of his magnificent voice in Tschaikowsky's Pilgrim Song, and he sang the famous Plaisir d'Amour with singular delicacy and refinement. Forced to respond to a vociferous encore, he sang The Land of the Leal with rare tenderness and warmth of expression.—Montreal Daily Star, December 30, 1912.

Mr. Goddard made a capital Ramfis in Aida. He possesses a powerful and deep basso, over which he has control at all times, and combines with his vocal ability action of a meritorious kind.—Quebec Daily Telegraph, January 28, 1913.

One welcomes Mr. Goddard as an American who has won success by his merits and not by influence. His big, finely poised and sonorous bass is a joy to hear. As the High Priest he sang with notable dignity of expression and dramatic effect. Physically, he is a giant. He seems to possess a fine sense of the value of restraint.—Montreal Daily Star, November 5, 1913.

Mr. Goddard as the High Priest in Aida has a wonderfully rich and sonorous basso, a magnificent instrument upon which he plays with consummate skill, and without apparent effort. A singer of that calibre is a distinct asset to any opera company.—Quebec Chronicle, January 28.

As Phanuel in Heroiade Mr. Goddard's voice had one big solo opportunity, and drew rounds of continued applause from the enthused audience.—Toronto Daily Star, February 18, 1913.

A man who delighted every listener also, was James Goddard, a comparative beginner, who astonished by the musical thunders of his voice in the role of Phanuel in Heroiade.—Toronto Saturday Night, November 16, 1912.

Mr. Goddard's deep, somber voice, vibrant as a great bell, is too good to be spent on a part such as Mephisto.—Montreal Herald, November 21, 1913.

Mr. Goddard's work as Mephisto in Faust; his really magnificent voice, full and rounded, and used with great art, proved so effective in arousing the enthusiasm of the audience that he seemed in danger of altogether forgetting his role and remembering only his auditors. It must be admitted that the charm of his voice made the audience equally forgetful, which, after all, is high praise.—Montreal Daily Witness, November 21, 1912.

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COMMUNITY ORCHESTRA CONCERT IN OAKLAND.

In the Technical High School auditorium, on January 30th, the above orchestra of fifty-four pieces, under the direction of Herman Trutner, gave an interesting and well-rendered program. The soloists were Eugene Blanchard, distinguished pianist, aud Felix Locher, baritone. Both of these artists deservedly gained double encores. For the first time in its history the orchestra essayed a symphony, and the reading promises much for the future of the organization and the musical ability of its members. Indeed, the orchestra is of incomparable value to advanced players who are desirous of broadeniug their musical outlook and experience by the study aud expression of music of sterling worth.

The large and very appreciative audience stayed not only until the last number on the program was at an end, but, when requested, waited until flashlight photographs had been secured. In a little explanatory talk, Glenn H. Woods, director of music in the Oakland school department, said that the orchestra started two years ago as the outgrowth of the evening school. This was its fourth concert, and more were soon to follow. Rehearsals were held weekly and applicants for membership were welcomed. Community singing also was soon to be commenced. The idea was, "to make Oakland the most musical place on the Pacific Coast." (applause).

The program and a list of the members follows. Festival March (Mendelssohn), Symphony No. 2 ((Unfinished) (Schubert), Orchestra; Toreador Song (Bizet), Le Coeur de ma Mie (Dalcroze), Felix M. Locher; Adagietto from L'Arlesienne (Bizet), Minuet in G (Beethoven), String Orchestra; Prelude passione (Sauer), A la bien aimee (Schuett), Eugene Blanchard; Selection from Madame Butterfly (Puccini), Orchestra.

The personnel of the orchestra is as follows: First Violins—Mrs. C. Guderian (concert master), Miss Ruby Harrington, Miss B. Hood, Miss J. Whipple, Miss Lulu Dorffel, Mrs. Peterson, Mrs. N. Vought, Miss E. Ramsey, A. Gandolfs, E. Weiler; Second Violins—A. Odell, Miss D. Smiley, Miss F. Rouleau, Miss V. Purcell, Mrs. O. Sheehan, F. R. Morrison, J. A. Juhlin, F. J. Stullen, G. Velotis, C. P. Warren, Jos. Young; Violas—Miss E. Meek, Miss M. Wilson, R. Peddie; 'Cellos—F. Charles, F. Welier, H. Starkweather, Miss D. Watrous, Miss M. Calander; Basses—E. Richardson, O. Hagan; Flutes—R. Englander. J. H. Comfort; Oboes—Mrs. Geo. T. Matthews, E. Meyers; Clarinets—R. Clinkenbeard, A. Humphrey; Bassoons—Geo. T. Matthews, H. Hobron; Horns—H. Hittenberger, W. R. Douglass; Trumpets—F. Weithan, J. H. Skaggs, Miss M. Coulon, L. Liskey; Trombones—Mrs. E. A. Brown, Mrs. B. Reynolds, R. Hilton; Tuba—F. Dougherty; Tympani—M. Geary; Drums—B. Mills, E. Kyte; Pianos—Mrs. J. H. Cummings, Miss G. Gautt.

ELIZABETH TAYLOR.

SUCCESS OF RALPH ERROLLE IN CHICAGO.

Ralph Errolle, the popular tenor, returned to the Chicago Opera Company for two appearances in La Tosca and in La Boheme. Giuseppe Sturani of the Metropolitan and La Scala was the conductor on both occasions. La Tosca, which Mr. Errolle had never sung before, was prepared on one week's notice, and without any rehearsals Mr. Errolle was thoroughly endorsed by a large and enthusiastic audience. Associated with Mr. Errolle were Mme. Amsden, of the Boston and Paris Operas, and Wilson a repetition. Mr. Errolle's singing of this aria is helm Beck, the Hungarian baritone of the Royal Opera of Vienna.

The cast in La Boheme was a notable one. Marcello was sung by Giacomo Rimini, leading baritone of the company and formerly of the La Scala Milan. The famous "Cloak Song" was rendered by Marcel Journet, for eight years leading basso of the Metropolitan. Mimi was sung by Myrna Sharlow, a gracious young debutante of last season, and Musetta was done by Dora de Phillippi, who was the original Mme. Butterfly, having sung the part over three hundred times.

After the famous "Che gelida manina" in the first act, Mr. Errolle received an ovation, the audience insisting still fresh in the minds of San Franciscans, and after the duet in the first act Mr. Errolle and Miss Sharlow were repeatedly called before the curtain to acknowledge the tributes of the audience. Appended are some of the press comments in brief:

Particular mention must be made of Mr. Errolle's exposition of Cavaradossi. His voice showed good tonal quality and considerable power.—Musical America.

Ralph Errolle, recently a vocal teacher in California, made his re-entre as Cavaradossi. The young American tenor may well be pleased with the reception tendered him by his numerous admirers. He acted well and sang even better; Mr. Errolle is a valuable asset to the company.—Musical Courier.

Mr. Errolle reappeared after several years' absence. He disclosed an agreeable voice and good musicianship; his good acting ability was still agreeably in evidence.—Music News.

Mr. Errolle was thoroughly satisfactory as Rodolpho.—Chicago Daily News.

As the poet Mr. Errolle gave an excellent account of himself.—Evening Post.

Mr. Errolle was excellent as Rodolpho.—Evening Journal.

Mr. Errolle's portrayal of the tenor part was an excellent caricature and a neat bit of singing.—Chicago Examiner.

If all the friends of the Pacific Coast Musical Review would join forces it would take only a few days to publish a sixteen page weekly music journal in California.

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THE TENTH PAIR OF SYMPHONY CONCERTS.

Edgar Stillman Kelley's Symphony Receives Enthusiastic Welcome and Composer is Heartily Greeted by Large Audience.

By ALFRED METZGER

Two crowded houses attended the tenth pair of symphony concerts under the direction of Alfred Hertz at the Cort Theatre on Friday and Sunday afternoons, March 2d and 4th, when Edgar Stillman Kelley's New England Symphony (No. 2) was presented for the first time in this city. Mr. Kelley is a former resident of San Francisco and naturally the musical public was much interested in this work of his, which had already received the commendation of European and American critics and music lovers. The writer, being always ready to recognize and encourage the work of American composers, and particularly those of this vicinity, looked forward to this event with a great deal of pleasure. Indeed, we can not help but extend our thanks to Alfred Hertz, who already has done so much for the composers resident among us and seeking recognition. We never had a conductor here who was quite so generous and affable in this respect, Mr. Hertz even going so far as to permit the composer to direct his own work. We understand there is now in contemplation the performance of a symphony by Frederick Zech, and we trust that nothing will happen to interfere with these plans, for Mr. Zech's work, entitled "Lamia," is one of the best compositions of this kind recently written, and will prove a pleasant surprise to public and critics alike.

But let us return to Edgar Stillman Kelley's work. As our readers are already aware, there is no one fortunate enough to possess the opportunity to express himself in print who would be happier than we to give this work unqualified praise. But of what use would such praise be, if the facts spoke against it? It would not only fail to help Mr. Kelley's composition, but it would cast a reflection on other compositions superior to this one, and mar the hearty comments of these by reason of any undeserved enthusiasm we may here dispense. It is true the New England Symphony is the work of a musician who understands his business. It is correct from a theoretical standpoint, and painstakingly adheres to established rules and regulations. It is, in certain respects, a most intelligent composition, and stamps Mr. Kelley as a real craftsman in writing down musical ideas. It lacks, however, inspiration. It does not possess the spark of genius. Even a description of New England life may rise above the commonplace and give us a thrill. We would dislike to believe that New Englanders are entirely devoid of deeper emotions.

While the work is scored correctly, it is scored with a certain pedantic severity that prevents its orchestral flexibility. There are but a few—a very few—distinct themes, and these are constantly employed, causing a dearth of variety or versatility in ideas that in the end becomes monotonous. The scoring is almost primitive in its severe simplicity, giving each group of instruments a certain duty to perform, and never bringing all groups together for the purpose of a thrilling climax. There is no climax in this work at all.

The pastorale, which is the most pleasing movement, is written "according to Hoyle," and represents a correct and faultless characteristic of the pastorale form, but contains nothing that might be called individualistic or original. It is a pastorale such as any one able to compose might have written. No doubt Mr. Kelley devoted a great deal of time and labor to the jotting down of this work, but we are afraid it was all labor and no spontaneous inspiration—no outbursts of unrestricted genius, and unless a composition contains such spontaneous outbursts it can not live, no matter how cleverly it may have been conceived from a purely technical point of view. We regret exceedingly to be obliged to write so severely of this work, but we do ot see why we should enthuse over the work of a composer for the sole reason that he resided in this city once upon a time. We are glad to recognize Mr. Kelley's standing in the musical world, and were delighted to see his work presented by the San Francisco Symphony Orchestra under such excellent direction as Alfred Hertz gave it.

Genuine enthusiasm greeted the remarkable rendition of the Brahms Violin oncerto in D major, Op. 77. This is not only one of the most extensive, but one of the most difficult violin concertos written. Technically, it contains almost insurmountable obstacles. Musically, it demands a certain amount of dramatic fire. Louis Persinger simply astounded the writer with the excellence of his interpretation. We must confess that we did not believe Mr. Persinger to be able to give us quite such an unusually fine reading of this work. His fine tone and elegance of style we know. His fluent technic we had already become acquainted with. And, while his interpretation may have lacked just a bit of power or force, he was sufficiently intense to make us enthusiastic. Technically, he was marvelous, and every violinist will agree with us in this respect. He rose to heights which but few concert-masters ever scaled, and he established himself as an artist of rare achievements. We congratulate Mr. Persinger heartily upon his exceedingly brilliant success, and he merited every bit of the spontaneous ovation that was accorded him, even by the usually "cold" Friday afternoon audience.

The Beethoven Leonore Overture No. 3 was played exquisitely under the matchless leadership of Alfred Hertz.

JOSEF HOFMANN'S FAREWELL PROGRAM.

No greater program of piano music has ever been offered in this or any other city than the stupendous array of masterworks promised for this Sunday afternoon's concert at the Columbia Theatre by that superb master of his art, Josef Hofmann. Hofmann stands in a class quite by himself, and for any student, teacher or music lover to miss this opportunity of hearing him would be almost a sin. The first group to be given will include Beethoven's immortal Moonlight Sonata, the Rondo Capriccioso by Mendelssohn, and Rubinstein's transcription of the March from Beethoven's Ruins of Athens.

In the second group will be three old Dutch Folk-songs and Dances, transcribed by Mr. Hofmann from numbers in the famous Roengen Collection of Dutch Folk Melodies, an Etude by Constantin von Sternberg, a Prelude by Rachmaninoff, and the glorious arrangement of the Waltz Du and Du, from Strauss' Die Fledermaus, by the great Godowsky. The final group will consist of three Chopin gems: Impromptu, in A flat major, Nocturne, D flat major, and Valse, C sharp minor, and the Overture, Tannhäuser, by Richard Wagner, transcribed for piano by Franz Liszt, a work so replete with transcendental difficulties that it is rarely attempted in public. Hofmann's playing of this work is something never to be forgotten.

Tickets are on sale at Sherman, Clay & Co., Kohler & Chase and the Columbia Theatre until six o'clock today, and tomorrow (Sunday) the box-office will be open at the Columbia after ten o'clock.

Miss Eveleth Brooks, an unusually gifted pupil of Miss Ada Clement, will give a program together with Marta von Stürmer, soprano, at her home, 1123 Greenwich Street, this (Saturday) evening. The event promises to be exceptionally interesting and artistic.

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SIXTEENTH YEAR.

PSYCHOLOGICAL TIME FOR PAPER'S INCREASE.

While the editor of this paper was writing musical criticisms for daily papers of this city and for Eastern music journals, notably the Musical Courier of New York, he believed it to be the right moment to establish a monthly music paper in San Francisco. There had already been a little magazine at that time, but it did not meet the requirements of the occasion. By mutual arrangement we took hold of the one-year-old little paper and gradually extended its scope. After the fire in 1906, we believed it to be time to change the monthly magazine to a weekly paper. At that time the size was smaller, but there were more pages. The support did not justify the continuation of so many pages, and we then increased the size of the pages and reduced their number, first to twelve and then to eight. Evidently the time had not yet arrived when the profession and musical public were willing to support a large music journal. Now, we believe the time has arrived when the community and the Coast in general will be willing to give its support to a music journal of sixteen pages, containing departments for all parts of the country. We shall also re-establish the weekly editorial page. Efforts are now under way to secure the necessary financial backing to accomplish this purpose, and we believe that our confidence in the musical demands of the community has not been misplaced.

MME. SCHUMANN-HEINK'S ACCIDENT.

The daily papers contained a dispatch from St. Louis last week that caused a shock of sympathy to pass throughout the musical world. Mme. Ernestine Schumann-Heink, the world's greatest contralto, and the favorite singer of millions of people, met with an automobile accident, and according to first reports the injuries were serious. The Pacific Coast Musical Review is pleased to announce that while the results of the accident were painful, Mme. Schumann-Heink resisted any too severe consequences of the injury and, although being compelled to cancel a large number of engagements, will soon again be able to make everyone happy with her glorious voice. At times like these we realize how valuable a singer like Schumann-Heink is to the world, and when important daily papers such as the Globe-Democrat of St. Louis write editorials eulogizing the career and genius of a great artist, the recipient of this honor may justly claim that she is of much importance in this busy world of ours. The Pacific Coast Musical Review—and we are certain anyone interested even remotely in music—will extend to Mme. Schumann-Heink its heartiest sympathy and wishes for a speedy recovery.

A REAL BENEFIT MUSICALE.

An event that is deserving of the heartiest support is the forthcoming benefit musicale to be given at the Hotel Shattuck Ballroom in Berkeley on Friday evening, March 9th, at 8:30. The event is given to lend adequate assistance to a young woman, prominent in musical circles, who has lately met with unforeseen reverses, and who herself has been of great assistance to others. The artists who are giving this affair are among the foremost in the Bay cities, and their artistry and talents alone should be sufficient to crowd the house, aside from the worthy cause which the concert represents.

The artists who will give the program include: Lawrence Strauss, tenor; Herbert Riley, 'cello; Mrs. Herbert Sanford Howard, reader; Herman Martonne, violin; and Frederick Maurer, Jr., piano. Tickets will be one dollar, and may be obtained from the participants, or by telephoning to Mrs. Louvia Rogers Kurtzman, Pacific 5476, or at Hotel on evening of concert. The complete program will be as follows: Trio, Op. 21 (Anton Dvorak), Herman Martonne, Herbert Riley, Fred Maurer, Jr.; (a) Infidelite (Reynaldo Hahn), (b) Fantoches (Claude Debussy), (c) Clair de Lune (Gabriel Faure), (d) Le Papillon (Felix Fourdrain), Lawrence Strauss; (a) Alabama (Albert Spalding), (b) Valse, Wienerisch (Leopold Godowsky), (c) Two Hungarian Dances (Joachim-Brahms), Herman Martonne; The Maker of Dreams (Oliphant Down), (A Fantasy in One Oct) Mrs. Herbert Sanford Howard; Variations Symphoniques, Op. 23 (L. Boellmann), Herbert Riley; (a) Morning Song (Fred Maurer, Jr.), (b) Across the Hills (Walter Rummel), (c) The Stairway (Wintter Watts), (d) It Was a Lover and His Lass (Wintter Watts), Lawrence Strauss.

JOSEF HOFMANN'S PIANISTIC MASTERY.

The Eminent Piano Virtuoso Still Remains Our Favorite Pianist and Thrilled His Large Audience With His Surprising Revelations.

By ALFRED METZGER

We were glad to note the large audience that attended the first Hofmann concert at the Columbia Theatre last Sunday afternoon, and the only criticism we have to make is that the house was not completely sold out. It should have been. One of the finest characteristics of a truly great artist is his ability to surprise you constantly with new phases of his genius, and that he never appears twice alike. It is also a well known fact that a genius always improves. He can not stand still without retrograding. Josef Hofmann meets all the requirements of a genius. Those who heard him on this occasion heard entirely new versions of his remarkably artistic mind. We always knew that Hofmann was a technician of the most astounding fertility and fluency, but we certainly had forgotten how truly marvelous his dexterity was. The most difficult and "finger-breaking" passages were interpreted with an ease and fluency that made them appear mere child's play, and the speed in which Hofmann attained these extraordinarily complicated parts of the performance was simply unbelievable.

But Hofmann's genius is not restricted to the display of brilliant technical feats. His musicianly readings are also decidedly exceptional in their depth and matchless ingenuity. He atains some of his most artistic effects by means of pedalling, and he uses the pedal in a manner that makes it almost indiscernible to the eye. Just a little movement with the tip of his foot attains remarkable results. Where another well known pianist

ALBERT SPALDING
America's Greatest Violinist Who Will Appear With Rudolph Ganz, the Eminent Swiss Pianist at Columbia Theater Sunday Afternoons, March 18th and 25th

constantly thumps the floor with his heel, Hofmann, obtains even better results without any visible effort. His touch and tone coloring are something to rave about. He remains, as he has always done, our favorite pianist. Anyone who misses a Hofmann concert is most assuredly lacking in that enthusiasm for the art which any efficient and sincere musician should cultivate.

The program, like all of Hofmann's offerings, was representative of the highest form of pianistic art. And be proved himself, as usual, to be no specialist in any particular form of composition, but a universal artist who plays all works equally well. From the severity of Bach and Brahms and the romanticism of Schumann, to the poetry of Chopin and the dramatic fervor of Rachmaninoff, Scriabine and Liszt, he thrilled us equally. Two compositions ascribed to Dvorsky, but presumably written by the pianist himself, are noteworthy for their brilliant technical style and their depth of musical conception. Nothing more remains to be said about Hofmann except—don't miss his concert tomorrow (Sunday) afternoon at the Columbia Theatre, for it represents the ne plus ultra of pianistry.

BOSTON OPERA COMPANY'S SUCCESSFUL SEASON

Large Audiences Attend Nine Performances in One Week and Express Their Satisfaction by Enthusiastic Applause.

By ALFRED METZGER

In last week's issue of the Pacific Coast Musical Review, we reviewed the first two productions of the Boston-National Grand Opera Company at the Cort Theatre, on Monday and Tuesday evenings, including La Tosca and Iris. During the remainder of the week this excellent organization presented La Boheme, Aida, Faust, and Madame Butterfly. The operas being so well known, and the engagement being a matter of musical history, it becomes unnecessary to publish any analytical reports of the events. However, it will not be out of place to refer back to the work of some of the artists and to the satisfactory ensemble of Max Rabinoff's artistic forces.

Our readers will be particularly interested in the impression made by Mabel Riegelman, who is so well known to the musical public of the bay cities, and in whom we have a right to take a certain personal interest, inasmuch as her first steps in music were taken in this community. Mabel Riegelman's impersonation of Musetta in La Boheme was a revelation. Both histrionically and vocally it matched the finest portrayals of this role witnessed in this city, and it surpassed most of the Musettas we have been accustomed to listen to. Miss Riegelman takes an optimistic view of the character and plays it with a buoyancy and a spirit of raillery that is decidedly refreshing. She looked the part to perfection, being graceful and charming, and she sang the role with a round, pliant soprano voice of much warmth, which she used to great advantage in phrasing the musical periods most intelligently, and with a great deal of romantic sentiment.

Miss Riegelman's impersonation of Marguerite in Faust also added to her artistic laurels. She interpreted the role with a quiet dignity and adequate lack of abandon which is a well known characteristic of this role. The very nature of the character prevents undue exuberance. Technically, she sang the role with fine adherance to the many difficulties, and her voice was resonant and pleasing in all the various positions. She proved an unusually attractive Marguerite. Miss Riegelman unquestionably has proved herself an excellent artist during her appearance with the Boston Opera Company.

Maggie Teyte, both in her exquisite impersonation of Mimi and Marguerite in La Boheme and Faust, respectively, again showed herself the artist par excellence. Her voice is one of the most beautiful to be heard on the operatic stage and her personality is decidedly pleasing and delightful. She received well merited ovations. Giuseppe Gaudenzi was kept pretty busy during the week on account of the illness of Riccardo Martin. Notwithstanding his practically every-day singing, he did not seem fatigued, and his voice was always fresh and ringing. He made an especially fine impression as Rudolfo in La Boheme.

Jose Mardones proved a splendid Mephisto vocally, and Thomas Chalmers made his greatest impression in Iris. Another artist who is worthy of far more than passing mention is Francesca Peralta (better known here as Phyllis Partington). She possesses a beautiful voice of exceptional flexibility, range and warmth, and she sings with an artistic understanding that is very rare, even with such good company as she appeared in. She made a deservedly fine impression as Siebel in Faust, and was well worthy of the enthusiastic reception accorded her by press and public.

We are glad to record the fact that the engagement of the Boston-National Grand Opera Company was a brilliant success. The houses were mostly large, and several times crowded, and Max Rabinoff has reason to feel satisfied with his San Francisco week. We trust that he may come back again soon. He will be decidedly welcome.

ELENA GERHARDT.

According to reports from the East and Europe, Elena Gerhardt will undoubtedly create a sensation when she appears at the Columbia Theatre on Sunday afternoons, April 11th, 18th and 25th, under the management of Will. L. Greenbaum. Elena Gerhardt is a concert singer of the very highest type. Her voice is a rich mezzo soprano and she uses it with consummate artistry. Her musicianship is quite exceptional for a vocal artist, and as an interpreter of the finest in the song literature she ranks with any artist living.

After her recent concerts in New York, and also after her appearances with the Boston Symphony Orchestra this season, the critics were wildly enthusiastic about both the singer and her work. Miss Gerhardt is famous for making programs of quite unusual interest and she promises that her two San Francisco offerings will leave nothing to be desired. In addition to appearing twice here, Miss Gerhardt has been engaged to furnish the season's closing program at the University of California, under the auspices of the Berkeley Musical Association.

NEW YORK SYMPHONY ORCHESTRA.

Efrem Zimbalist, the peer of any violinist living and a young artist who is this season meeting with greater success than ever before, will be the special soloist with the New York Symphony Orchestra, which will visit us April 19th for a short series of concerts with the dean of conductors, Walter Damrosch, wielding the baton. Zimbalist will play four different Concertos in as many days. Mr. Damrosch will offer a number of novelties for orchestra and some splendid symphonies, several of which have rarely been heard out here. Among these will be Raff's Symphony, Leonore, with its stirring march movement. Complete programs, scale of prices and the place of the concerts will shortly be announced. The complete New York Symphony Orchestra will also play in Oakland on Saturday afternoon and night, April 21st.

COLLEGE OF NOTRE DAME ACTIVITIES.

The Pacific Coast Musical Review is in receipt of two splendid reports from San Jose which speak in the highest terms of two events which recently occurred at that admirable institution. The first was a harp and violin recital which took place on February 5th, and the other a vocal concert by Mme. Lorna Lachmund on February 17th. Owing to the unusually crowded condition of the paper at this, the busiest time of the season, we have been reluctantly compelled to hold these reports, which will appear in the next two issues of the paper.

SIR HENRY HONORED BY BOHEMIAN CLUB.

Distinguished Members of Famous San Francisco Social Organization Honor Prominent Violinist and Friend of Great Artists.

The Bohemian Club is noted the world over for its novel and unique entertainments. This is not to be wondered at when one considers the unusual talent this famous club harbors. Therefore, when a group of its brightest members get together to do honor to one of their fellow members, whom they love and esteem, they certainly do it, as we say "con amore," and no trouble or expense is spared to make such an event a brilliant success in every detail. Thus it was with the elaborate dinner given in honor of Sir Henry Heyman on Tuesday evening, February 6th, in the club's famous red room, by a coterie of friends, as an expression of appreciation and evidence of esteem and warm friendship—a fitting and well deserved tribute to a man who has endeared himself to all who know and understand him—a special honor bestowed upon one who has done so much for the club, not only giving so generously of his musical talent, but also bringing to the club many of the world's most celebrated musicians and other distinguished personages, and entertaining them at luncheons and dinners during his thity-nine years of club membership.

Had the committee in charge chosen to make it a larger affair, it is absolutely certain that several hundred members would have been glad to attend; but it was agreed that it should be more intimate, and therefore only some forty-five friends were invited to participate in this unique entertainment, which was perhaps the most original and novel dinner ever given to one of its members in the club's history. The gathering was comprised of men not only distinguished in "Bohemia," but of gentlemen exceedingly prominent in social, professional and business circles of the community. Those fortunate enough to be present will never forget this notable event, and it is whispered that the brilliant mind and irresistible executive ability of Charles K. Field was responsible for this delightful affair.

The so-called entertainment part was carried out during the progress of the dinner, and consisted of impersonations of Sir Henry and some of the famous people he has at various times invited to the club as his guests. The impersonators were life-like in their portrayals, causing great surprise and mirth. The surprise was so much greater as no one, not participating in the entertainment, had been taken into their confidence. Haig Patigian, the eminent sculptor, impersonated Sir Henry in a manner revealing an unusual gift for character study. Uda Waldrop looked exactly like Paderewski and played in a manner not to shame his prototype.

Ralph Phelps as David Bispham was inimitable in make-up and effective in his singing of Danny Deever. Sir Rabindrinath Tagore was impersonated to perfection by George Sterling, who read an original poem in the Hindu language, and then gave his own English version of the poem. Saint-Saens and Ysaye were impersonated respectively by Dr. Harry I. Wiel and Charles Bulotti. Mr. Bulotti also sang some excellent songs most artistically. Joseph S. Thompson, who, in looks, deportment and dialogue, was irresistible as "Herman the Great," added to the merriment of the evening.

Richard Hotaling created a veritable furore with his impersonation of Leoncavallo. During his difficult piano accompaniment to the Pagliacci prologue, all were under the impression that Mr. Hotaling was actually playing, only to be undeceived later when it was discovered that Uda Waldrop hid his incomparable artistry behind the shrubbery and foliage surrounding another piano. The Prologue was splendidly interpreted by Henry L. Perry, who was in excellent voice. Mr. Patigian, in the guise of Sir Henry, played a violin solo at the urgent request of all the pseudo celebrities present. M. G. Hammersmith, in the attractive disguise of a genuine Hawaiian beauty, danced a few unconventional dances of the tropical isles with realistic rhythmic execution.

Frank P. Deering outdid himself in his address, investing it with an eloquence such as even he seldom employs. Mr. Deering also read a telegram from William Sproule, which expressed the sender's deep regrets at his inability to be present and his regard for Sir Henry, adding a splendid tribute to the honor guest's personal and artistic achievements. Sir Henry may well be proud of such evidence of esteem and friendship as expressed by Mr. Sproule.

Charles K. Field fairly scintillated with wit, being in his happiest mood as the toastmaster. Other speakers were: William H. Crocker, E. H. Benjamin, President of the Bohemian Club, Alfred Hertz and Joseph F. Thompson, all of whom heaped high encomiums upon the guest of honor. Leoncavallo-Hotaling also made a clever address in his original Italian, translating it into English, to the great amusement of his hearers.

Finally, Sir Henry was taken completely by surprise by being called upon to speak. He was naturally greatly moved at the distinction accorded him, and expressed in his hearty and straightforward manner the extent of his appreciation and happiness in having been honored with such friendship and tokens of esteem by gentlemen so prominent, concluding his remarks with assurances that the evening will ever live in his memory. After his address, Sir Henry was presented with an exquisite cartoon of himself, signed by all those present, and drawn by that splendid artist, Pedro J. Lemos. Thus closed one of the most brilliant affairs ever given at the Bohemian Club, and entitled "A Hawaiian Knight's Entertainment."

Those invited were: Messrs. Charles K. Field, Frank P. Deering, Judge M. C. Sloss, Vanderlynn Stow, R. M. Hotaling, E. J. Bates, George F. Richardson, L. C. Mullgardt, J. B. Levison, S. M. Shortridge, John A. Stanton, Haig Patigian, George Q. Chase, Henry L. Perry, A. G. McCarthy, Thomas M. Pennell, L. P. Latimer, E. Leslie Taylor, Dr. H. I. Wiel, G. Hammersmith, Fred. R. Sherman, William Sproule, Edward H. Benjamin, Alfred Hertz, Wm. H. Crocker, Joseph S. Thompson, Ralph Phelps, George Sterling, Ross Ambler Curran, J. B. Landfield, Chas. G. Yale, Edward F. Schneider, Uda Waldrop, Charles Rollo Peters, Pedro J. Lemos, Chas. F. Bulotti, E. T. Osborn, Thomas S. Wilson, Austin Sperry, Paul Steindorff, and Wallace Sabin.

VIVIAN KINGSTON'S SUCCESS.

Miss Vivian Kingston, the delightful and able lyric soprano, gave a concert in Reno recently, and scored a veritable artistic triumph. The Reno Evening Gazette said of Miss Kingston: "Miss Kingston has a high soprano voice, admirably trained, dramatic rather than lyric in quality, which showed to advantage in the rendition of the various numbers of the program, particularly those in the last group. Her phrasing and vocalization display musicianly and artistic finish, while her singing, which has much charm and musicianly interpretation, elicited a warm response from her admirers. Her tones are full and rich, her enunciation delightfully clear, and the flexibility of her voice was most apparent in the last group of songs. She sang with dainty grace the sprightly Spanish melody, following immediately after with three songs of entirely opposite character, singing them with a sweetness and fullness of tone which called forth an enthusiastic applause."

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He whose product is good enough or great enough to attain leadership will lead. He who by his courage and industry has blazed a new trail, will see that trail a highway. He who by his genius and perseverance has created an article which is epoch making in the arts, will see that epoch recorded and will reap the just reward of his efforts.

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GODDARD, BASS BARITONE, TO TOUR THE WEST.

The picture upon the front page of this issue is that of James Goddard, leading basso of the Chicago Grand Opera Company, a young American who has won high honors in Europe and America. Mr. Goddard, with Mme. Amalita Galli-Curci, the coloratura soprano, who has created the sensation of a century, is one of the few artists who have been engaged for the next three years, most of the contracts being made from season to season; this in itself is a high honor, but Mr. Goddard is considered one of the indispensables of the Company. His marvelous voice is of such unusual range and compass that he sings both bass and baritone roles with ease, and his splendid physique is also an asset in the dignified portrayal of grand opera roles.

Born on a farm near Marysville, Tennessee, Mr. Goddard when eighteen years of age went West and settled for a time at Bellingham, Washington, where he received the first encouragement to study music. Later, the future grand opera star went to Tacoma, and it was there that he was persuaded to seriously devote his future to music. Being convinced, however, Mr. Goddard lost no time, and immediately came to Chicago, where he had the good fortune to fall into the hands of a serious and thorough teacher, William Clare Hall, who, from the very first, realizing the unusual possibilities which lay in this magnificent organ, spared no pains to further his work, with the result that in two years' time he took Mr. Goddard with him to Paris and placed him under the tuition of Jean De Reszke. From that time on, the success of the young basso was assured. After a few weeks' study, Mr. Higgins, manager of Covent Garden, offered him a concert, which Mr. Goddard, with commendable intelligence refused, as he felt that he needed more study. Mr. Higgins, however, was foresighted enough to get the first refusal of his services, and so, in exactly two years from the date he sailed, Mr. Goddard made his debut in Covent Garden, London, where he sang for three seasons.

Later, he sang leading bass roles with the Montreal Grand Opera Company, returning at the end of that time to London, where he sang for another season at Covent Garden. His success from the first was remarkable, and he was called upon by various grand opera companies all over Europe. The year before war was declared he accepted a contract for six years with the Imperial Opera Company of Vienna, and but for the war would have probably remained indefinitely in Europe, as he was offered contracts at La Scala, Milan, Barcelona, Spain, Buenos Ayres, and guest performances at Naples, Genoa, Rome and various capitals of Europe.

However, with the uncertain conditions which then prevailed, Mr. Goddard felt that his place was at home, so he came to America and was immediately engaged by Campanini. He has been singing leading basso roles with this company for two seasons, and, as before stated, will remain for three seasons more at least. Mr. Goddard's success has not been confined to opera, for he has won equal prominence in recital. His musicianship, unusual interpretative ability and temperament, make his lieder-singing a pleasure.

Miss Mary Bernhofer, the delightful soprano soloist, has been engaged to sing for the First Interdenominational Church at the Columbia Theatre. She has also appeared frequently in concerts and recitals recently. Miss Bernhofer possesses a beautiful soprano voice, which, backed by exceptional musical comprehension, makes the singer a favorite among all those fortunate enough to hear her.

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Hofmann
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"SNOW QUEEN" PARTY.

Gerda Wismer Hofmann gave a most delightful "Snow Queen" party to the participants in the Fairy Music Drama, at the residence of her mother, Mrs. Mathilda Wismer, on Wednesday evening, February 28th. The spacious parlors were filled with a jolly company who enjoyed every minute of the time till the "wee sma' hours" proclaimed time for departure. Mrs. Hofmann demonstrated her talents as an exponent of the culinary art, as well as in dramatics, by serving a delicious "rare bit" of her own invention, and over this there was quite a bit of fun, the old Danish folk-song used in the Snow Queen,

"We must guard the little blue rabbit;
He brings us luck and happiness,"

being jocularly transposed into—

"We must guard the little Welsh Rarebit;
It brings us joy and happiness,"

to fit the occasion and show the pleasure of the guests and their appreciation of Mrs. Hofmann's hospitality.

During the evening Mrs. Wismer sang several old Danish ballads for the guests in a manner both charming and artistic. It was with regret that the company broke up and finally made their adieux.

Miss Lena Frazee was in San Francisco this week, having come down from Sacramento to attend the opera.

DELIGHTFUL RECEPTION.

Mr. and Mrs. Arthur Fickenscher gave a very delightful reception to Miss Helene Kanders of the Royal Operas of Dresden, Strassbourg and Brussels, in the Ballroom of the Palace Hotel last week. The Ballroom was decorated in woodwardia ferns and was a most attractive setting for the unusual beauty of Miss Kanders. She has been studying with Mr. Fickenscher for the past few months and rendered a short but interesting program consisting of Arias from Mignon, The Marriage of Figaro, Tannhäuser and Madame Butterfly, and a group of songs of Wolf, Liszt and Brahms. Miss Kanders has a wonderfully clear and resonant voice and she showed the effect of Mr. Fickenscher's careful and musicianly training in her beautiful legato and splendid breath control. She has now left to fulfil some engagements in the East.

Arthur Fickenscher announces the change of his San Francisco studio to 420 Sutter Street, just above the corner of Stockton Street. He has been fortunate enough to secure a very large, sunny room in a most centrally located building, and can be found in the studio on Mondays and Thursdays from 9 a. m. to 6 p. m.

MEETING OF WOMAN'S SYMPHONY.

At a meeting held at the Palace Hotel on March 5th, Mrs. Josephine Fernald resigned her position as president of the Woman's Symphony in favor of Mrs. Geo. McGowan. Mrs. Frederick Colburn made an address on the work of the National Service Training School at the Presidio, and Miss Lucy Byrd Mock spoke interestingly, predicting a fine future for women composers. Joseph George Jacobson, the well-known pianist and pedagogue, then gave a most fascinating travelogue. Mr. Jacobson has traveled extensively in different parts of the world. He had penetrated the jungle of the Guianas, and enchanted the listeners with his description of the songs of the tropical birds and the folk lore of the aborigines. Mrs. Florence Drake Le Roy then sang three of Mr. Jacobson's compositions, her brilliant soprano voice being well adapted for these songs of decidedly individual character.

FIRST MONTHLY STUDIO RECITAL.

The first monthly studio recital of the artist pupils of Georg Krüger and Giulo Minetti, the distinguished pedagogues of this city, was given last Thursday evening. The seating capacity of the studio was taxed to its utmost, while the critical audience assembled to enjoy the concert were lavish in applause as the numbers were delightfully rendered. Alice La Due has an exquisite touch and succeeds in producing the tonal effects which are of exceptional brilliancy. In playing Saint-Saens' "Barysatis," the composition received full justice at the two instruments as rendered by Sarah Shepard and Ruth Golinsky. They are brilliant musicians and show a keen perception of the composer's desire. The Grieg and Lavalee compositions offered by Ruth Golinsky were splendidly rendered. Her technic is excellent and her conception of the pieces is well founded.

The violin solo, Preislied, proved Blanche Wolff to be a studious worker.

MISS NATALIA RAMOS
A Brilliant South American Piano Virtuosa Who Has Decided to Locate in This City

She has expression and feeling in her playing. Bernice Sternberg gave a brilliant and effective rendition of "Danse Tzigane," by Nachez. Her efforts are worthy of comment. The vocal numbers contributed by Dina Moore were well selected and delightfully rendered. Her voice is a sweet, sympathetic soprano.

The interesting climax came in a Beethoven Sonata (Opus 24) for violin and piano. Mr. Minetti is a past master in technic and daintiness of playing of these classics. Mr. Krüger at the piano gave a perfect exposition of his art in his playing of this master's composition. The monthly recitals of the Krüger-Minetti pupils will be given regularly in the studio in the Kohler & Chase Building.

The full program of the last recital follows: Piano Solos—Arabesque (Leschetizky), Prelude (Rachmaninoff), Alice La Due; Violin Solo—Preislied (Wagner-Wilhelmy), Blanche Wolff; Vocal Solos—(a) Aus meinen grossen Schmerzen (Robert Franz), (b) Sterne mit deu gold'nen Füsschen (Robert Franz), (c) Mondnacht (Schumann), (d) Der Sandmann (Schumann), Dina Moore; Piano Solo—Parysatis, Poem Symphonique (Saint-Saens), Sarah Shepard, Ruth Golinsky; Piano Solos—March of the Dwarfs (Grieg), Papillon (Lavallee), Ruth Golinsky; Violin Solo—Danse Tzigane (Nachez), Bernice Sternberg; Vocal Solos—(a) Sapphische Ode (Brahms), (b) Das Mädchen spricht (Brahms), (c) Ach Lieb ich muss nun scheiden (Richard Strauss), (d) Fussreise (Hugo Wolf), Dina Moore; Sonata, Op. 24, for the piano and violin (Beethoven), Georg Krüger and Giulo Minetti.

The Krüger Club will meet at Mr. Krüger's home, 1865 Sacramento Street, on Saturday evening, March 10, 1917.

MUNICIPAL ORCHESTRA CONCERT.

The second of the series of concerts by the Municipal Orchestra, which were so auspiciously inaugurated on the evening of Washington's Birthday, will take place Sunday evening, March 18, in Exposition Auditorium, Civic Center. Provisions to increase the seating capacity of the auditorium, in order to take care of the crowd, are being made by the auditorium committee, as the crowd at the first of the concerts exceeded the present capacity of the building. It is believed that the chairs can be so arranged on the lower floor to provide for an additional one thousand auditors.

Director Schiller announces that Paul Galazzi, who was leading baritone of the Bevani Opera Company, and Mildred Wright, the eminent California woman violinist, will be the soloists. There will be no chorus numbers at this concert, although the audience as a whole may be asked to participate by singing two songs, to be announced later, to orchestral accompaniment. Arrangements for this public participation in the concert are being made by Julius Rehn Weber and other leaders in the Community Singing movement. The words of the songs to be sung will be printed in full in the programs.

The program will open by the playing of Mozart's Overture, Magic Flute, which will be followed by Schubert's Cavalry March, one of the famous group of marches by this composer, of which the Military March is the most familiar. Galazzi will sing the famous Prologue from Leoncavallo's Pagliacci.

The most interesting orchestral number will consist of two movements from Berlioz' Symphonie Fantastique, which are very characteristic of the father of French program music and modern orchestration. Mildred Wright will play the Berceuse from Jocelyn, by Godard. Adolph Rosenbecker, concert-master of the Municipal Orchestra, has been invited by Director Schiller to conduct the orchestra in his own paraphrase of "My Old Kentucky Home." The program will close with the "Martha" overture.

SKILLFUL YOUNG PIANIST.

Natalia Ramos, a skillful young pianist from San Salvadore, South America, recently arrived in San Francisco, after giving some concerts in the East, and decided to remain here for a time before continuing her concert tour. She is a graduate of the Milan Conservatory of Music with high honors. In San Salvadore, Miss Ramos gave a brilliant concert at the request of President Carlos Melendez. She also appeared with success in Milan. She studied with the great master, Frugatta. During her sojourn in San Francisco Miss Ramos will give a few piano lessons, and, considering the high standing she enjoys, students should be able to profit greatly from her experience.

GODDARD'S TRIUMPH IN SALEM, OR.

The Pacific Coast Musical Review is in receipt of the following wire from Salem, Oregon:

Salem, Ore., March 3, 1917.

Pacific Coast Musical Review,
Kohler & Chase Bldg., San Francisco.

James Goddard, bass, Chicago Grand Opera Company, appeared in concert here tonight on big entertainment course, one of the largest audiences in history of cit almost two thousand people. Goddar disclosed voice of great power and ric ness of tone. His stirring rendition Denny Deever held entire audience tens Encores were numerous and responded with graciousness. At the close of fin number on set program, hardly a perso manifested disposition to leave.

RAY ANDREWS.

CLARENCE EDDY'S SUCCESS.

Clarence Eddy, the distinguished Ame ican organist, and one of the greatest o ganists of the world, is now touring th United States on his annual tour an meeting with brilliant success ever where. We are in receipt of numerou reviews of his delightful concerts in a parts of the country, and will begin publish the same in the next issue of th paper. Mr. Eddy will soon return to th city and will then announce his plan The presence in our midst of a genii such as Mr. Eddy is certainly of grea benefit to all, and we trust that this di tinguished virtuoso may be induced continue his residence among us.

PUPILS OF BLANCHE ASHLEY.

Pupils of Blanche Ashley gave a recita at The Abbey, 2824 Thirteenth Avenu Oakland, on Saturday evening, Februar 17th. The program was an excellent on and the participants acquitted themselve most creditably of the responsible task allotted to them. The complete progra was as follows: Duet—The Angel (Ru binstein), Adele Walker and Maxine Ru sell; (a) Will o' the Wisp (Spross), (b Shut-eye Train (Hadley), (c) Little Iris Girl (Lohr), (d) Three Bergerettes (Ol French), (e) Du bis wie eine Blum (Chadwick), Adele Walker; Bach (Firs Invention), C. Ph. E. Bach (Solfegietto Chopin (Prelude, C minor), Rachman noff (Prelude, C sharp minor), Noel Mo row; (a) Laughing Song, Manon Lescau (Auber), (b) Berger Legere (Ol French), (c) I Hear a Thrush at Ev (Cadman), (d) Last Rose of Summe (Flotow), (e) Indian Lullaby (Nevin (f) I Love You True (Bond), Maxin Russell; (a) Bach-Joseffy—Gavotte, (b Schönberg—Klavierstü , Op. 11, No. (c) Stojowski—Pres du Ruisseau, (d) Ru binstein—Apollo Etude, Blanche Ashley Accompanists, Lilian Hay and Doroth Beck.

MARION RAMON WILSON CONCERT

Miss Marion Ramon Wilson, contralto who gave such a brilliant concert at th St. Francis Hotel of this city during th past year, and which was so splendidl patronized, announces a concert at th Twentieth Century Club House in Berke ley for Friday evening, March 23d. N doubt her many friends and well-wisher will be pleased to hear this announce ment. Miss Wilson spent five years o serious study with leading masters i Europe. During two years she was prominent member of the Petrenz Oper Company of Dresden, Germany, wher her fine voice and artistic interpretation brought her much commendation fron press and public. Miss Wilson has pre pared an excellent program for this oc casion.

HOTEL PLAZA ORCHESTRA.

Another delightful program was give by the Hotel Plaza Orchestra on Sunda evening, March 4th. Director George vo Hagel had selected a splendid group c compositions which were interprete with verve and musicianly skill. Th works included gems by Crosby, Walc teufel, Adam, Linke, Grieg, Rubinstei Ponchielli, Beethoven, Offenbach, a n Pierne. The soloists were Francis Pose violinist, and Reginald Marrack, baritone Mr. Poser is an artist of the highest m sical attainments and by reason of hi technic and temperament aroused muc

enthusiasm. Mr. Marrack is one of San Francisco's most able vocalists. His voice is big and resonant and he sings with a seriousness and understanding that can not help but gain him the applause of those who know. Mr. Marrack sang four groups of songs by representative composers, and Mr. Poser played two groups of violin solos. Mr. von Hagel is deserving of hearty recognition for the excellence of these concerts.

ORPHEUM.

The Orpheum will present next week a great new show with only one holdover. Natalie Alt, who has only just hearkened to the call of vaudeville, after a gloriously successful career as a musical comedy prima donna, will sing a group of songs which she has made popular. Her voice is said to be exceedingly fine and of a rarely true quality, and she is very fascinating. Miss Alt achieved great success as prima donna of the De Wolf Hopper, Gilbert and Sullivan Opera Company during its famous season in New York.

Lew Dockstader, whose name is a household word throughout the United States, returns to us with a new, humorous impression called "The Political Boss." Mr. Dockstader does not attempt to depict any particular individual, but presents a graphic analysis of the traits, peculiarities and eccentricities of the man behind the political throne. Rita Mario's Orchestra, composed of ten charming girls who play charming music, will be a stellar feature of this wonderful show. In addition to the ensemble of the Orchestra, there are solos on different instruments and singing numbers.

Another headline act which may be pleasantly anticipated is George Kelly and his company, which includes Anna Cleveland and Nora O'Connor, in a comedy of surprises entitled "Finders—Keepers." Mr. Kelly is a leading man of excellent reputation whose acting is always a gratification. Moore, Gardner and Rose excel in song and dest, and all their material is their own. Thomas F. Swift, a clever and diverting comedian, will, with the assistance of a capable company, present a novelty skit entitled "Me and Mary," a happy combination of mirth and melody.

A new mark for imitators will be found in Robert Everest's Novelty Circus. A monkey manager and his troupe of monkeys introduce their own specialties and aerial features in a marvelously human manner. Those charming vocalists, The Misses Campbell, will change their songs, making the program entirely new.

CORT THEATRE.

With the performance of Sunday night, March 11, "The Blue Paradise," the Viennese musical comedy, enters upon the second and final week of its successful engagement at the Cort Theatre. Humor sparkle and melody, liberally mixed with pretty girls, are the principal ingredients of "The Blue Paradise," which boasts of a book written by Leo Stein, who wrote the libretto of "The Merry Widow." The score, which is spinkled with any number of haunting melodies, was written by Edmund Eysler, composer of "The Peasant Girl" and other successes. In addition, there are interpolated numbers by Sigmund Romberg, whose work is always melodic. Edgar Smith "Americanized" the book.

While the scenes are laid in Vienna, many of the characters are American. In fact, much of the fun developes out of the experiences in America of Rudolph Boeger, the "hero," and his up-to-the-minute Americanisms, which bewilder his old-time friends when he returns home.

The Messrs. Shubert have staged the piece elaborately and the cast is admirable. John E. Young, Robert Pitkin, Shep Camp, Sam Hearn, Fred Harten, Arnold Grazer, Madeline Nash, Louise Kelley, Helen Eley, Veronica Marquise and other well known musical comedy players with San Francisco followings are capitally bestowed.

"Auf Wiedersehn," the principal song hit, is but one of the many delightful musical numbers which have already become deservedly popular.

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Again has Manager Will. L. Greenbaum achieved a great coup in securing two of the world's finest musical stars to appear in joint concerts. These artists are Albert Spalding, unquestionably the greatest violin virtuoso America has yet produced, and Rudolph Ganz, the eminent Swiss pianist. Spalding is the son of A. G. Spalding, the father of American baseball. At a very early age the lad showed exceptional talent for music, and so his parents took him to Europe where he had every advantage in the way of education in music and otherwise. At the age of sixteen he made tours of Russia, Scandinavia and Holland, winning tremendous successes. Later he visited Great Britain, France, Germany, Italy, and again Russia, and this time his successes were even more phenomenal.

Then he ventured to return to his native land, and in about five years' time he has become one of the favorite artists of the American public, and has won for himself recognition among the first ranks of the world's great violin virtuosi. This season he has played with the Boston Symphony Orchestra, the Chicago Symphony Orchestra and other important organizations, besides over fifty recitals both in this country, and in Cuba, where his playing created a veritable sensation. Mr. Spalding visited this city once before, when he appeared three times as soloist with the San Francisco Symphony Orchestra.

Rudolph Ganz is almost too well known as a successful piano virtuoso to need exploitation in this journal. He has already visited us three times and has gained thousands of friends and admirers. There is no better-equipped pianist than Mr. Ganz now before the public. He began his musical career as a cello virtuoso, is also a violinist of no small ability, and, in consequence, he is perfectly at home in the difficult art of artistic ensemble playing.

In his solo work, Mr. Spalding will have the valuable assistance of that splendid accompanist, Andre Benoist. The Ganz-Spalding events will be given at the Columbia Theatre, and notwithstanding the enormous expense of securing such a combination of stars, the usual concert prices of $1.00, $1.50 and $2.00 will prevail.

The first Ganz-Spalding event is announced for Sunday afternoon, March 18, when the following program will be offered, and it will be well worth the price just to hear the two virtuosi play the Kreutzer Sonata:

I.
Sonata in A major (for piano and violin).....Beethoven
(Dedicated to A. Kreutzer)
Mr. Ganz and Mr. Spalding

II.
Sonata, "The Devil's Trill".....Tartini
Mr. Spalding

III.
Fantasie in F minor.....Chopin
Mr. Ganz

IV.
(a) Romanza Andaluza.....Sarasate
(b) Caprice No. 1.....Paganini
(c) Une lettre de Chopin.....Spalding
(d) Polonaise in D.....Wieniawski
Mr. Spalding

V.
(a) Spanish Dance.....Granados
(b) Bourree (for left hand alone).....Saint-Saens
(c) La Jongleuse.....Moszkowski
(d) Romanze.....Sibelius
(e) Rakoczy March.....Liszt
Mr. Ganz

The second concert is announced for Sunday afternoon, March 25th, when the program will be as follows:

I.
Sonata for Piano and Violin, D minor.....Brahms
Mr. Ganz and Mr. Spalding

II.
Ballade in G minor.....Grieg
Mr. Ganz

III.
Poeme.....Chausson
Mr. Spauling

IV.
Five Preludes.....Debussy
(a) Hommage a S. Pickwick, Esq., P .O. M. P. C.
(b) Ondine.
(c) General Lavine—eccentric.
(d) La fille aux cheveux de lin.
(e) Feux d'artifice.
Mr. Ganz

V.
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Mr. Ganz and Mr. Spalding

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NINTH SYMPHONY "POP" CONCERT.

Schubert's Eighth Symphony in B minor, commonly known as the "Unfinished Symphony," will be the opening number of the delightful program arranged by Alfred Hertz for the ninth "pop" concert of the San Francisco Symphony Orchestra, at the Cort Theatre on Sunday afternoon, March 11.

The Unfinished Symphony has always been a favorite with concert-lovers. It is a work of wonderful melodic beauty and picturesque orchestration. The second number will be Weber's Euryanthe overture, which was recently received with such favor in a symphony program.

Gliuka's Kamarinskaja, which is a combination of an old Russian wedding song and a dance, is typically representative of the old Russian school of music, as contrasted with the work of the hyper-modernists. Three selections of The Damnation of Faust, representing Berlioz in his lightest mood, will follow. These are The Minuet of the Will o' the Wisps, The Dance of the Sylphs and the March Rakoczy.

The program will conclude with the never-dying On the Beautiful Blue Danube waltz, by Johann Strauss, which Hertz regards as great a work in its form as has ever been written, and which he has been urged to give many times.

Horace Britt, the brilliant violoncellist of the San Francisco Symphony Orchestra, will be the soloist at the eleventh pair of symphonies, to be given at the Cort on Friday afternoon, March 16, and Sunday afternoon, March 18, Alfred Hertz conducting.

It was Britt's beautiful performance of Saint-Saens' Concerto in A minor, under the direction of the composer himself, at one of the Festival concerts at the Panama-Pacific Exposition, that first endeared him to San Francisco music-lovers. Appropriately, it is this composition that he will render at the eleventh pair of symphonies.

Britt has established himself as soloist and orchestra player on both sides of the Atlantic through his association with organizations presided over by such masters as Edouard Colonne, Theodore Thomas, Gustav Mahler, Alfred Hertz, Felix Weingartner and Arturo Toscanini.

The program will further include Gluck's overture to Iphigenia in Aulis; Mozart's Jupiter symphony in C major; four character pieces after "The Rubaiyat of Omar Khayyam," by Arthur Foote; and Weber's Oberon overture, which will bring the concert to a brilliant conclusion.

The Douillet Musical Club gave the thirty-second meeting on Sunday afternoon, March 4th. The program was excellently presented and in its entirety was as follows: Sonata in A major (Händel), Messrs. Nat. J. Landsberger and Pierre Douillet; Lecture—The Early History of the Violin, Mrs. H. A. Tennyson; Air from the opera Louise (Charpentier), Miss Lorine Pfarrer; Siciliana (Pergolesi), Gavotte (Gossec), Waltz (Hummel-Burmester), Maiden's Wish (Chopin-Macmillen), Elegie (Ernst), Nat. J. Landsberger.

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Fifth Concert of Series One of the Best of the Season and Interpreted in a Manner That Enthused a Representative Audience.

By ALFRED METZGER

The Chamber Music Society of San Francisco gave the fifth concert of its series at the St. Francis Hotel Colonial Ballroom on Tuesday evening, March 6th. The program was an unusually artistic and representative one, and was interpreted in a manner of which no organization need be ashamed, no matter how famous the same may be. The opening number was Trio, A minor, Op. 13, by Frederick Ayres. The work is exceedingly clever, and although modernistic in its trend, is not so thoroughly imbued with the spirit of futurism in music as to occasion any annoyance among conservative music lovers. It is splendidly scored and gives the ensemble a certain solidity and richness which few chamber music compositions possess. The composer, however, possesses the singular habit of letting each movement die out in a pianissimo, the climaxes occurring in the middle of the movements. These pianissimos were played exquisitely by the four artists. They also attained an excellent effect in the matter of rhythmic accentuation.

One of the very best numbers rendered by this organization during this season was the Sonata in G major for flute, violin and piano, in which Elias Hecht, in particular, proved to be in excellent artistic form. This, to our way of thinking, was the best musical offering of this gifted musician, as revealed during these concerts. His tone was warm, flexible and certain as to pitch. The difficult counterpoint passages were rendered with delightful ease and technical finenesy. The intellectual part of the work was brought out with convincing authority. Mr. Hecht was splendidly backed up by his co-artists, Louis Persinger and Gyula Ormay. Mr. Persinger gave the violin part an exceptionally musicianly interpretation, while Mr. Ormay enhanced the piano part with that thoroughness of musicianship which characterizes all his work.

The final number on the program was the Franck Quartet, D major, for two violins, viola and cello. One of the most unique and delightful bits of musical filigree work we have ever heard was the scherzo movement of this quartet. Its daintiness and lace-like delicacy was emphasized by the exquisite interpretation of the four musicians comprising the quartet. It was one of the most skillful and most finished performances we have ever heard, and Messrs. Persinger, Ford, Goldwasser and Britt are deserving of the heartiest commendation for their exceptionally praiseworthy efforts. In some respects this Franck work has the characteristics of the ultra-modern school and certain phases of it are not exactly ideal from a conventional standpoint. In the main the work is representative of the best in music.

NINTH "POP" SYMPHONY CONCERT.

Program of Easily Comprehended Works With Melodic Charm Directed With Splendid Effect by Alfred Hertz.

By ALFRED METZGER

No matter how seriously one may be inclined, no matter how much wedded one may be to the strictest classical forms of composition, there is always room for a little recreation of the mind and a surrender to melodic simplicity and the more "airy" phase of musical literature. Unless you are hypercritical, you must have simply revelled in the beauties of the "pop" concert program given by the San Francisco Symphony Orchestra at the Cort Theatre last Sunday afternoon, and directed by Mr. Hertz with a buoyancy and a genuine delight that was sufficiently contagious to arouse the audience to the verge of an ovation.

The never old Schubert Unfinished symphony was "sung" with a grace and a charm that made you regret more than ever that two movements are missing. The Weber Euryanthe Overture rang with sprightliness and romance. The Glinka Kamarinskaia swung along in slavic dance measure causing genuine exhilaration. The Berlioz Damnation of Faust was limpid with the spirit of joyousness and humor, and the Hungarian March was imbued with a fire and abandon that very excusably elicited salvos of applause.

IRENE DE MARTINI
A Gifted Young Mezzo Soprano Who Appeared With the Beringer Music Club Last Week

Last, but by no means least, the ever-inspiring Blue Danube Waltz was given a reading such as is seldom heard. Mr. Hertz invested it with a dreamlike grace and a poetic atmosphere that robbed it of any element of over-familiarity that might have been aroused by it. It was a new Blue Danube Waltz that Mr. Hertz gave us—a Danube Waltz that possessed the well known Viennese roguishness with an element of refined poetry attached. Anyone whose heart did not beat more joyously when listening to this splendid composition, so exquisitely interpreted by San Francisco's exemplary symphony orchestra, certainly lacks in those essentials that combine to create a real musical nature.

MUSIC ACROSS THE BAY.

By Elizabeth Westgate

Oakland, March 11, 1917.

The testimonial concert given to Mrs. Esta Marvin Pomeroy at the Municipal Theatre on Monday evening, February 26th, was largely attended, and thoroughly successful in every way. Mrs. Pomeroy long ago established herself as a pian teacher of attainments and as an accompanist of skill. In these two capacities she has done her full share of public and private work; and it was fitting that this recognition should be made. Those interested in making the concert a success—a long list of influential persons of Oakland and Berkeley—must have been gratified at the result. Musicians of the Bay Cities were pesent almost "to a man," and the enthusiasm was genuine.

Mrs. Pomeroy's entrance was the occasion of friendly applause which continued and grew in power, until the beneficiary must have realized the esteem in which she is held. Her solo was the "Tremolo Etude" of Gottschalk, and at its close a garden-full of flowers went over the footlights for her. Mrs. Pomeroy played also all the accompaniments, achieving considerable distinction thereby.

Iola Pastori, the San Francisco singer lately returned from the East, was received with much favor. Her voice is a lyric soprano and she sings with taste and charm. Arthur Conradi, the violinist, who contributed five solos (Signor De Grassi having to leave on a Southern tour with Madame Melba), made many new friends by his admirable playing. Frederick Stevenson's great song, "The Salutation of the Dawn," sung by Mrs. Atkinson, and with an exquisitely played violoncello obligato by Miss Mary Sherwood, was distinctly impressive. Charles Bulotti, tenor; Lowell Redfield, baritone, and Henry L. Perry, basso, all added to their established reputation by their finished singing. A large group of singers from the Orpheus Club, of which organization Mrs. Pomeroy was at one time the accompanist, gave several of the choruses which have become favorites with their audiences. This is the program:

Duet from "La Forza del Destino," Mr. Bulotti and Mr. Perry; Tremolo Etude (Gottschalk), Mrs. Pomeroy; "Salutation of the Dawn" (Stevenson), Mrs. Atkinson, violin obligato, Miss Sherwood; "My Soul is Like a Garden Close," "Give Me the Sea" (Woodman), Mr. Redfield; Andantino (Martini-Kreisler), Menuetto (Mozart), Mr. Conradi;; Mimi's Aria (Puccini), "The Swallows" (Cowen), Miss Pastori; Songs—Orpheus Club; "Vainement ma bien Aimee" (Lalo), "I'll Sing Thee Songs of Araby" (Clay), Mr. Bulotti; "The Grove Song" (Waldrop), Miss Pastori, violin obligato, Mr. Conradi; Duet, "'Tis the Oldest of Tales" (Bowers), Mrs. Atkinson, Mr. Perry; "Spanish Serenade" (Chaminade-Kreisler, "Farfalla," (Sauret), "Valse Caprice" (Wieniawski), Mr. Conradi; Sextette from "Lucia" (Donizetti), Miss Pastori, Mrs. Atkinson, Mr. Bulotti, Mr. McCandlish, Mr. Redfield, Mr. Perry.

* * *

The usual large audience filled Harmon Gymnasium on the Campus at the University, when the fourth of the concerts of the Berkeley Musical Association took place on Thursday evening of last week. Louis Graveure, called "The Belgian Baritone," but who is in reality one of the most British of singers, gave a program of twenty-six songs and several encores, Frank Bibb accompanying him at the piano.

Mr. Graveure proved to be the possessor of a most lovely voice, almost tiresomely sweet, though having attributes of power and volume. Its mellifluousness was best suited to the gentler expositions, however, rather than to the Korbay Hungarian songs; for example, to the "Schlaf nur ein" of Jensen, more than to the defiant "Der Kontrabandiste" of Schumann. Perhaps Mr. Graveure's most successful offerings were the "Roeslein, Roeslein" of Schumann, the Jensen song mentioned and Sidney Homer's "Requiem." His phrasing and other technical matters were admirable, and few voices more beautiful in natural quality have been heard; yet there is a lack of authority in the interpretations, and the singer has not yet learned, apparently, to give himself unreservedly to his songs while he sings them. It is said that Graveure is very young, in which case time may furnish him with the little he lacks to become a famous artist.

* * *

On Friday evening this same singer gave a program of equal length and variety at the Municipal Theatre, in the course of the music section of the Oakland Teachers' Association. The theatre was crowded, and Mr. Graveure was received with every mark of popular approval. This was the last of the fine series, which has included Mischa Elman, Percy Grainger, Julia Culp, and the Flonzaley Quartet, a distinguished company indeed.

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SIXTEENTH YEAR.

GANZ-SPALDING DOUBLE CONCERTS.

Rudolph Ganz, the great Swiss pianist, and Albert Spalding, the peer of any of the violin virtuosi, in combination concerts! Here is indeed a rare attraction that should crowd the Columbia Theatre to the doors. Both artists have appeared here singly and both have met with great success. Certainly now the two in one program ought to be more than doubly attractive, and especially as each is to be heard in solo groups besides their ensemble numbers. As usual, Andre Benoist will be the accompanist for Mr. Spalding, and we know of no superior artist in his line.

The first concert will be given this Sunday afternoon, March 18th, and the program will include the following beautiful works: The Kreutzer Sonata for violin and piano, by Beethoven, the work that inspired Count Tolstoi in the writing of his greatest novel and a composition that gives both players ample scope to demonstrate their musicianship as well as technical abilities. Then Mr. Ganz will play the Fantasie in F minor, one of Chopin's most important works; and numbers by Granados, the famous Spanish composer, who recently lost his life through a submarine boat attacking the vessel on which he was sailing for his home; also numbers by Saint-Saens, Moszkowsky, Sibelius and Liszt.

Mr. Spalding's violin solos will include the sonata, The Devil's Trill by Tartini; Sarasate's Romanze Andalusa, Paganini's Caprice No. 1, Wieniawski's Polonaise in D, and an original work, Une Lettre de Chopin, by Mr. Spalding. The second and farewell concert will be given just a week later (Sunday, March 25th), when the ensemble numbers will consist of the Sonata in D minor by Brahms and a Suite for violin and piano by Albert Spalding. Then Mr. Spalding will also be heard in the exquisite Poeme by Chausson, and Mr. Ganz will play Grieg's most important as well as most beautiful work for piano, the Ballade in G minor, in addition to five gems by Debussy, several of which have never before been heard in this city, notably, Hommage a S. Pickwick, Esq, and General Lavine—eccentric.

Tickets for these unusual events are on sale at Sherman, Clay & Co.'s, Kohler & Chase's and the Columbia Theatre. The usual concert rates, viz: $1.00, $1.50 and $2.00 will prevail, notwithstanding the enormous expense of a combination of two such brilliant stars.

CECIL COWLES' SUCCESS IN NEW YORK.

Cecil Cowles, the brilliant young pianist, who left for New York a few weeks ago, had the opportunity to play the first and second movements of the Saint-Saens concerto for Joseph Stransky at Carnegie Hall, New York, recently. Mr. Stansky complimented Miss Cowles very highly on her pianistic efficiency. He told her that she lacked practically nothing required by a concert pianist; that she posaessed great power, fluent technic and perfect touch as well as a splendid tone. Upon being asked with whom Miss Cowles ought to study, Mr. Stransky said that she did not need any more study, and that she could easily teach. Mr. Stransky, upon being informed that Miss Cowles was a pupil of Hugo Mansfeldt of this city, said that he had heard that Mr. Mansfeldt was a truly great pedagogue, and that he was now convinced of the truth of this reputation, judging from Miss Cowles' splendid equipment. Mr. Stransky also stated that Miss Cowles should give concerts immediately, and that she will play this fall for the Philharmonic.

ELEVENTH PAIR OF SYMPHONY CONCERTS.

Horace Britt will again be soloist with the San Francisco Symphony Orchestra, directed by Alfred Hertz, on Sunday afternoon, March, 18, at the Cort, this being the regular second event of the eleventh pair of symphonies. The program given last Friday will be repeated in its entirety, Mr. Britt playing Saint-Saens concerto for violoncello in A Minor, which served so admirably to introduce his rare art to San Francisco music-lovers at one of the Festival concerts given at the Panama-Pacific Exposition.

Gluck's intense overture to "Iphigenia in Aulis," with the ending for concert purposes written by Richard Wagner, will open the concert, and will be followed by Mozart's most important symphonic work, the "Jupiter" Symphony. The American composer, Arthur Foote, will be represented by four character pieces suggested by the "Rubaiyat of Omar Khayyam," an exceedingly interesting and colorful series of musical impressions of the poem. Weber's overture to "Oberon" will brilliantly conclude the concert.

Rudolph Ganz, the Eminent Swiss Pianist and Albert Spalding, America's Foremost Violinist, Who Appear in Joint Concerts at the Columbia Theater, This (Sunday) Afternoon and Sunday Afternoon, March 25th

ARTHUR SHATTUCK TO BE "POP" SOLOIST

The great American pianist, Arthur Shattuck, will be soloist at the 10th "pop" concert of the San Francisco Symphony Orchestra, the final one, incidentally of this delightful series. The affair is scheduled for Sunday afternoon, March 25, at the Cort, Alfred Hertz, conducting. Shattuck has played with nearly all of the important orchestras in America, but has never appeared in San Francisco. At the age of twenty he appeared as soloist with the Royal Orchestra of Coppenhagen. Subsequently he played in all the principal music centers of Europe.

A signal honor was paid Shattuck in his being selected to play the A Minor Concerto at a memorial concert given upon the death of Grieg, who greatly admired the work of the American pianist. At the forthcoming "pop" concert, Shattuck will be heard in Tschaikowsky's concerto in B Flat Minor. The entire program, in fact, will be devoted to the compositions of the great Russian composer. The symphony in B minor, generally known as the "Pathetic" Symphony; the "1812" overture and the ever-favorite "Marche Slave" will be numbered among the offerings of Conductor Hertz.

SYMPHONY IN OAKLAND.

The all-Wagner program arranged by Alfred Hertz for the final concert of the Oakland series of the San Francisco Symphony Orchestra, to be given at the Oakland Auditorium Theatre on Thursday evening, March 22d, will unquestionably attract a capacity audience. Conductor Hertz is generally regarded as the world's greatest Wagnerian authority and interpreter, and the mere announcement of his giving a concert devoted to the works of Richard Wagner has hitherto meant the disposing of every seat.

This is the glorious program arranged for the affair, which will undoubtedly attract many fom this side of the bay who were unable to secure seats for the thronged Wagner concerts given at the Cort: Prelude, Lohengrin; Overture, The Flying Dutchman; Introduction to Third Act, Die Meistersinger von Nürnberg; Prelude, Die Meistersinger von Nürnberg; Prelude and Isolde's Love Death from Tristan and Isolde; Overture, Rienzi; Overture, Tannhäuser.

STABAT MATER.

The annual sacred concert and production of Rossini's Stabat Mater will take place, as usual, on Good Friday of this year, the date being April 6th, and the place, the Greek Theatre on the University grounds at Berkeley. Paul Steindorff will again conduct the immortal work, which is beloved by everybody, and of which music lovers never seem to tire, and promises a list of soloists which will bear comparison with any of the previous casts with which he has given his annual work. The choristers of the Berkeley Oratorio Society, the Treble Clef Club, the Oakland singing clubs and the San Francisco clubs, under Mr. Steindorff's direction, are letter perfect in the Rossini work, and always give it a remarkably fine interpretation. The usual symphony orchestra of sixty will aid the chorus of three hundred. The production of the Stabat Mater in Berkeley on every Good Friday is watched by music centers the world over and is ranked in importance with any of the great annual music festivals. Due announcement of soloists and program will be made by Director Steindorff.

BRAHMS QUARTETTE CONCERT IN OAKLAND.

The Brahms Quartette of Oakland, the personnel of which is composed of Mrs. Carolyn Crew Hill, soprano; Miss Lucy May Van De Mark, contralto; N. Chorpenning, tenor; Stephen Wyckoff, baritone; with Mrs. Josephine Crew Aylwin at the piano, announces a concert to be given in the Ivory Ballroom of the Hotel Oakland on Monday evening, March 26th, at 2:15 o'clock. The members of the quartette are well known soloists of the music colony, and the fact that they will unite in presenting a carefully prepared program is sufficient assurance that a critical audience will be more than justified in attending.

The principal feature of the program will be the Brahms Liebeslieder, Op. 52, one of the big compositions that serve to establish the merit or demerit of ensemble work. Another offering will be "The Morning of the Year," Op. 46, by Charles Wakefield Cadman. Here again will the members of the quartette be given the opportunity of displaying their capabilities in reading some of the various component parts that constitute this superb number. In addition to the ensemble work, each member will do a group of soli.

The Brahms Quartette has appeared in public on several occasions, delighting music lovers with their artistic work, particularly with the interpretation of the Liebeslieder, and it was only under strong pressnre brought about by admirers of well done ensemble work, that they consented to present the program scheduled for the 26th instant. A large number of patrons and patronesses attest the popularity to the popularity of the quartette. Following is the program: Quartette—Liebeslieder, Op. 52 (Brahms); Soprano—(a) Se, Come Voi (Le Villi) (Puccini), (b) April Morn (Batten); Baritone—Jung Dietrich (Georg Henschel); Tenor—Onaway, Awake, Beloved (Hiawatha's Wedding Feast) (S. Coleridge-Taylor); Contralto—(a) Come Again, Sweet Love (Old English), (b) Blackbird's Song (Cyril Scott), (c) Ecstasy (Rummel); Quartette—The Morning of the Year, Op. 46 (Charles Wakefield Cadman).

ELENA GERHARDT'S CONCERTS.

All lovers of beautiful song, exquisitely sung by a great artist, are anxiously awaiting the promised visit of Elena Gerhardt, the famous lieder singer, of whom we have heard and read so much for the past ten years, and who is finally going to sing for us here. Manager Greenbaum announces two appearances only of this superb artist, at the Columbia Theatre, the dates being Sunday afternoons, April 8th and 15th. Miss Gerhardt is a soprano with a voice of wonderful range, purity, sweetness and power. She is a great interpreter of the classic and modern works of the highest order and makes a special feature of the songs of Richard Strauss.

At her first concert she will sing six gems by Franz Schubert, three by Hugo Wolff and three by Richard Strauss, in addition to a group of English works by Händel, Quilter, Munro and Walter Morse Rummel. At the farewell event, Franz, Tschaikowsky, Weingartner, Grieg, Erich Wolff and Richard Strauss will be the composers represented, the last named having an entire group of six numbers devoted to his compositions. Walter Golde will be the assisting pianist, and from all reports he is an artist-accompanist.

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It has been definitely arranged to have the New York Symphony Orchestra of over eighty players, with Walter Damrosch conductor, play three symphony concerts at the Columbia Theatre on Thursday, Friday and Sunday afternoons, April 19th, 20th and 22d. Exceptionally great programs are being prepared, and at each event Efrem Zimbalist, the young Russian master of the violin, will play one of the standard concertos. Many consider Zimbalist the most important violin virtuoso now before the public. He does not play to show off his dexterity or personal achievements, but to show what the great masters were striving for when they wrote their masterworks. Zimbalist is more than a great virtuoso—he is at all times a great musician as well.

In Oakland, the New York Symphony Orchestra will make its first appearance this year. A special symphony concert will be given Saturday night, April 21st, in the Auditorium Opera House, with Zimbalist as soloist. On the afternoon of the same day a "Young People's Concert" will be given, when Mr. Damrosch will tell the young folks about the orchestral families, and their relations to each other, and the various soloists will illustrate.

THE BRACALE ITALIAN GRAND OPERA COMPANY.

The remarkable success obtained by the one week of grand opera given by the Boston-National Grand Opera Company at the Cort Theatre, and the hundreds of people which were turned away at the last two performances, are ample proofs that the San Francisco music lovers are as fond of grand opera as ever. It will therefore afford them great pleasure on learning of the approaching opening of another and longer season of grand opera by the Bracale Italian Grand Opera Company, which will inaugurate its three weeks' engagement at the same Cort Theatre on April 8th.

The only complaint about the company which just left was that its prices were such that many true and enthusiastic music lovers could not afford to go at all, or at least not as often as they would have wished to. This will not be the case with the coming season, because, while the Bracale Company is a first class organization, and perhaps the most complete and best equipped of all the foreign companies which have ever visited this city, with half a dozen world-famed stars, yet the prices will be very reasonable and within reach of every person, ranging from a maximum of $3.00 to a minimum of 50 cents.

As for the Bracale organization, it will be enough to say that it includes such stars and famed singers as Ippolito Lazaro, said to possess a most glorious voice. He created a sensation wherever he has appeared, including the National Theatre of Havana. A good mate of his will be the celebrated baritone, Ricardo Stracciari, whom the Havana papers have called "the baritone of baritones." Besides his splendid voice of wide range and remarkable mellowness, Striacciari is an excellent actor.

Two other fine tenors are with Bracale, Taccani and Fernando Carpi, the latter having just ended an engagement at the Metropolitan Opera House, singing with the celebrated coloratura soprano, Maria Barrientos. The Bracale Company has a number of prima donnas, but three of them are sure of creating much interest and enthusiasm.

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Gluck .....Overture, "Iphigenia in Aulis"
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Arthur Foote.....Four Character Pieces After Rubaiyatof Omar Khayyam
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FRANCES MARIE BREY'S SUCCESS.

Frances Marie Brey, a most talented young vocalist and a pupil of Miss Caroline Halsted Little, appeared recently in a concert at Porterville and scored an unqualified artistic success. The writer heard the young lady privately some time ago and was impressed with the beauty of her voice and the unusual intelligence with which she phrases. She certainly has been excellently taught and her teacher has reason to feel proud of the results. The Terra Bella News of January 19th has this to say:

Miss Frances Marie Brey, eldest daughter of Mr. and Mrs. H. F. Brey, gave a most pleasing "Evening of Song" on Tuesday night at the Congregational Church, Porterville, to a large number of guests. With a program varying from classics to lighter selections, Miss Brey had ample opportunity to demonstrate the wide range of interpretation which she has mastered in several years of diligent study. Her many friends showered her with compliments which she richly deserved.

MISS FRANCES MARIE BREY
A Talented Soprano Soloist, Pupil of Miss Caroline Halsted Little Who Gave a Concert in Porterville Recently

Miss Brey has studied voice with Miss Caroline Halsted Little, of San Francisco, for several years, but had not previously given a recital in her home city of Porterville. With a fine quality soprano voice, excellent technic, correctness of tone placement and a heart's desire to sing and sing well, Miss Brey is fast taking place among the delightful singers of the state. Her friends bespeak for her great success in her chosen work. Miss Brey had the support on Tuesday night of a most able pianist and accompanist, Mrs. Mabel Hill Redfield, of San Francisco.

The organ at the First Congregational Church has just been revoiced by the men from the Austin Organ factory, who are here working on the big organ at the Auditorium, and Mr. Lemare is going to give a recital on it on Thursday evening, March 22d. Mr. Lemare has had charge of the work himself, and the organ is very much improved.

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CARUSO SINGS "A DAY IN JUNE."

Other Celebrated Artists, Including Farrar, Journet, McCormack and Gluck, Make New Victor Records.

Caruso has chosen as his March offering to the great public who enjoy his art on the Victrola, a composition which is something of a departure in music as well as a charming medium for Caruso's voice. The "Song of June," by the gifted Frenchman, Godard, is typical of a tendency among modern French song composers to produce, not a ballad, which tells a story; nor yet a lyric, which expresses a passion; but rather a "picture in tones," that creates an atmosphere of sensuous beauty.

Mme. Culp's new Victor Record is a favorite melody of Scotland, "The Cottage Maid," with musical arrangement by Beethoven. Mme. Culp's record is sung in English, and with her never failing purity of voice and winning sympathy.

The opening phrase, "Sometimes between long shadows on the grass," in de Gogorza's new record, reveals to its hearers a favorite poem, "Absent," in a charming but rather unfamiliar musical setting. DeGogorza has found here a melody peculiarly adapted to his rich vocal tones. His treatment of it is sensitive and sympathetic, showing that he has entered deeply into the mood of this tenderest of "memory songs." Emmy Destinn, still detained in Austria, is nevertheless still entertaining her American admirers on the Victrola. This month she appears in what is to her the novel role of lieder singer. In Liszt's lovely "While I Sleep" she is provided with a song that enables her to show great interpretative powers in music of quiet and intimate beauty.

Homer

Geraldine Farrar is sure to delight her many admirers by her interpretation of Jensen's tender "Murmuring Zephyrs." The gentle rippling accompaniment of the piano in this record is in effective contrast to the clear limpid tones of Farrar's voice. Particularly striking are the ringing staccato notes that leap upward toward the close of each verse, carrying with them a delightful suggestion of fairy bells. Mischa Elman's interpretation of Scarlatti's "Pastoral" is a brilliant and vivacious thing. The violinist's active imagination has enabled him to see the piece through the composer's eyes, and he has made of it a delicate, finely-drawn thread of melody of an elegance and grace lost to us since the days of powder, patches and old brocade.

The wonderful Goetbe provided the poem which Alma Gluck sings, in a fine and delicate musical setting, as her latest number for the Victrola. This "Canzonetta" by Carl Loewe is almost Italian in its pure legato melody and its fragile tracery of vocal ornamentation. It shows convincingly that Gluck is as much at home in the bel canto or "beautiful singing" style of art as in modern dramatic opera or old time songs of sentiment. Louise Homer has recorded, with her finest art, Bach's inspiring composition, "My Heart Ever Faithful." It is a number from one of Bach's three hundred cantatas, and its melodious music breathes a spirit of gratitude and thankfulness to the Almight, of the most inspiring kind.

Elman

The world of music always gives an enthusiastic reception to a new Victor duet by Gluck and Homer, and this month these two great voices have again united to make a fine song even lovelier to our ears. They sing "The Crucifix," by Jean Faure, which is rapidly becoming as great a favorite as this same composer's "The Palms." Marcel Journet, the great basso, has made for himself so brilliant a reputation as Mephistopheles in "Faust" that it seems only just that he should be heard in a sacred number. In "O Salutaris" Journet enters the spirit of the old Latin hymn as deeply as he enters into the operatic roles which have made him famous as a singer of intense dramatic force.

Schubert's "Faith in Spring" is Margarete Ober's song for March. It is a true spring song, full to the brim with the happiness that comes when the budding time of the year arrives. Maud Powell wields her bow this month to help us all appreciate the grace and charm of Beethoven's famous "Minuet in G, No. 2."

"Tommy Lad" is John McCormack's latest record and perhaps this song by E. J. Margetson came into being in response to Mr. McCormack's query as to why there are no songs about "good old daddies." Herbert Witherspoon is heard at his very best this month in "Three Fishers," by Charles Kingsley and John Pike Hullah. Hullah wrote the music for this song in answer to a challenge to compose something highly emotional in the key of C major—the key without sharps or flats—and with limited use of other keys. This is one of the finest Witherspoon records with a superb tone quality, diction, every word of which stands out, and just the right measures of feeling and reserve.

Witherspoon

Such is the varigated program of musical entertainment produced for Victor audiences this month. No matter what type of music you enjoy, it is given you. And even if you have not a Victrola, you can enjoy the delights of hearing your favorite music from this great list, simply by visiting the nearest Victor dealer, who will gladly entertain you with any music you wish to hear.

ORPHEUM.

The Orpheum will present another splendid vaudeville bill next Sunday Matinee. Clara Morton, erstwhile of the famous Four Mortons, will appear in a musical diversion by Junie McCree in which she will have the assistance of Frank Sheen. Miss Clara's sparkle and vivacity is a wonderful help to her ability, and in her present skil she appears to greater advantage than ever before. She was the first to dance and play her own accompaniment at the same time. Miss Morton sings well and is a clever instrumentalist and comedienne.

Bert Leslie, The King of Slang, who has added more words to the slang dictionary than any other person in the past and present, will appear in a new skit called "Hogan in Mexico." It is the seventh of the famous Hogan series and is said to be exceptionally clever and amusing. Mr. Hogan portrays a canvasman of a circus touring Mexico who finds himself in difficulties resulting from an encounter with a Mexican general. Mr. Leslie brings with him his own company. Harry and Anna Seymour will present breezy bits of mirth and melody in a vrey attractive, clever and enjoyable manner.

Snoozer, a remarkable bulldog, whose intelligence is much in excess of many human beings, and whose brain has been developed by Meredith, will give a remarkable instance of what a canine is capable of. Snoozer evidences by obedience that he understands every word that is addressed to him and has proved a paradox to all who have witnessed his extraordinary performance. Lew Dockstader will epeat his humorous character sketch of "The Political Boss"; Rita Marie and her Orchestra will be heard in new numbers, and George Kelly and his Company will appear in his own very successful one-act play, "Finders-Keepers."

A special and delightful musical feature of the new program will be Estelle Wentworth, the American prima donna of grand opera renowa, who bas sung successfully at the Royal Opera, Dessau, and at Frisben, Baden, Vienna, Copenhagen, Leipzig and Petrograd. Miss Wentworth brings with her Miss Irene Hampton to play her accompaniments on the piano.

SECOND MUNICIPAL CONCERT.

The second concert by the San Francisco Municipal Orchestra will take place in the Exposition Auditorium, Sunday evennig, March 18, and not on the evening of March 11, as originally announced. Director Frederick C. Schiller, who at the first concert proved his ability to give a finished production of the most difficult matter, and to inspire his orchestra with a most infectious enthusiasm, has selected an unusually excellent program. The program meets the needs of a concert such as these are desigued to be, in that it gives standard classics with which the people should be made familiar; the more modern programmatic or descriptive compositions which afford the people food for imagination, and the familiar and beloved favorites of lighter character.

Both of the soloists chosen are well known in San Francisco. Paul Galazzi(the baritone, is possessed of a magnificent voice and great emotional power, and won recognition as a star during his engagement here with the Bevani Opera Company. Mildred Wright, who is the wife of the excellent violinist, Cedric Wright, is herself a pupil of Sevcik, the renowned teacher of Kubelik, and has achieved great success by her brilliant technic, her power, spirit and originality.

ALCAZAR.

Take a farce comedy with a screamingly funny plot in which hilarious complications arise every other minute; two real comedians with a genuine appreciation of comedy values, a bevy of pretty girls, each one a soloist, who participates in a big song revue with numbers appealing to every taste, and you have the ingredients of Kolb Dill's latest success, "The High Cost of Loving," which opens its fourth tremendous week at the Alcazar Theatre, beginning Monday night. Frank Mandel, a California playwright who has more than one New York success to his credit, wrote "The Higb Cost of Loving" as a straight farce comedy, and as such it proved its fun-making worth. Kolb & Dill have added their own inimitable genius to that of Mandel, enhanced it with more comedy all thel own, and then, to add brilliancy and tuneful ness to the production, introduced hevy of girls with a wardrobe of beautiful gowns.

CORT THEATRE.

"'Katinka' is sure to be as popular a its two predecessors, 'High Jinks' an 'The Firefly,'" said one enthusiastic Parl Row reviewer after the New York premier last fall of the famous musical pla which is to be seen at the Cort Theatre beginning Monday night, March 19. Tim has proved that the prophet was not ove enthusiastic, but rather lukewarm in hi praise, for the new musical offering o Otto Hauerbach and Rudolf Friml, responsible for "High Jinks" and "The Firefly," not only lived up to the reputatior of the former two, but greatly eclipsec them, both in drawing power and th creation of enthusiasm in the audience.

Hauerbach and Friml seem to be ar inexhaustible well of musical jollity. I seldom happens that three successes s decided as those follow in rapid and un interrupted succession. These two mer are fast earning a reputation amon American musical comedy producers, sim ilar to that formerly enjoyed in Englanc by Gilbert and Sullivan. As a triple link in the Hauerbach-Friml combination, appears Arthur Hammerstein, who, in the staging of the three shows, has eclipsed to their fullest, the charms of a librettist and composer, with the added charms of the scenic artist.

Russian female wedding guests, Turkish houris, and fair frequenters of Viennese music balls, add beauty and gayety at frequent intervals to the story. Mr. Hammerstein has not allowed these beauties to languish in uncouth surroundings, but has clothed them magnificently, and set them first in a Russian alace, where the wedding fastivities are in progress; next, in the quaint and picturesque streets of Old Stambhoul; and lastly, in one of the gayest pleasure resorts of Europe's capital of musical gayety.

At the second concert of the Nash Ensemble, which will be given at the St. Francis Hotel, on Friday afternoon, March 23d, there will be presented for the first time in San Francisco an important novelty, the Trio in B flat for piano, clarinet and horn, by Reinecke. Other numbers will be the Sonata in E flat for piano and clarinet, by Brahms, the Beethoven born sonata and a Mozart duet.

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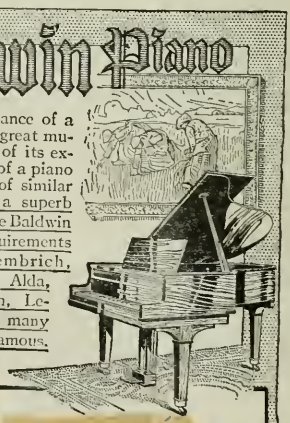

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MUSIC SOCIETY OF SAN FRANCISCO.

The sixth and last concert of that pleudid organization, the Chamber Music Society of San Francisco, founded by M. Hecht, is announced for Tuesday afternoon, March 27th, in the Colonial Ballroom of the St. Francis Hotel. The program on this occasion will be one of exceptional beauty. The Schubert Quartet for strings in A minor, Op. 2, will be played by Messrs. Persinger, Ford, Rovinsky and Britt; Max Reger's Serenade for strings by Dohnanyi, with Gyula Ormay at the piano, will close the galaxy of gems. Tickets are on sale at the usual box-offices.

THEO. WIDMER'S PUPILS MUSICALE.

Theodore Widmer's pupils gave a "Musicale" at his residence studio, 2116 California Street, on March 3d. It was a great pleasure for those present to listen to the playing of the students, of whom some showed pronounced talent and all proved the careful tuition they get from their conscientious teacher. During the afternoon, Mr. Widmer played the first movement of Liszt's Concerto in E flat, Scherzo in B flat and Polonaise in A by Chopin, in his masterly way, the spontaneous applause proving the pleasure the excellent pianist gave to his listeners. Miss Paula Ritter, an exceptionally gifted young pianist, played Mendelssohn's Rondo Capriccioso and Chopin's Fantasie Impromptu in C sharp. Her playing created quite a furor. The young girl has the rare gift of creating while playing, has temperament and an excellent technic. If she continues to improve and develop her talent, her future success as a pianist is assured. It is her intention to give a recital at her teacher's studio in the near future. Other students who took part were: Judith Apple, Bertha Widmer, Herbert Gatzert, Conrad and Theodore Weil, David Friedenrich and Percy Widmer.

LORING CLUB CONCERT.

The program announced by the Loring Club for the third concert of its fortieth season at Scottish Rite Auditorium, on Tuesday evening, March 20th, is an exceptionally attractive one. One of the most important works in the program is the American composer, George W. Chadwick's setting of the Hymn of Pope Gregory, "Ecce Jam Noctia," for chorus of men's voices with accompaniment of strings and piano. This year being the centenary of the birth of the Danish composer, Niels W. Gade, the Club, in honor thereof, will sing his "Evening Serenade," a graceful piece of writing by a composer who wrote many beautiful things. Another item on the program of timely interest is Percy Grainger's setting of Kipling's "Tiger, Tiger," a composition of unusual form. The last two mentioned numbers, together with "The Song of the Golden Calf," from Gounod's "Faust," will, on this occasion, have their first hearing at a Loring Club concert. The soloist will be Charles F. Bulotti, who, in conjunction with the Club, will sing Kremser's "Night Greeting," for tenor solo and chorus of men's voices with accompaniment of strings and piano, and also will sing a group of songs. J. W. Elliott's "Bachanalian Chorus," Genee's ever welcome Italian Salad," and a number of Folk Songs for men's voices will complete the program which will be conducted by Wallace A. Sabin, the director of the Club, with Frederick Maurer as pianist and Gino Severi leader of the strings.

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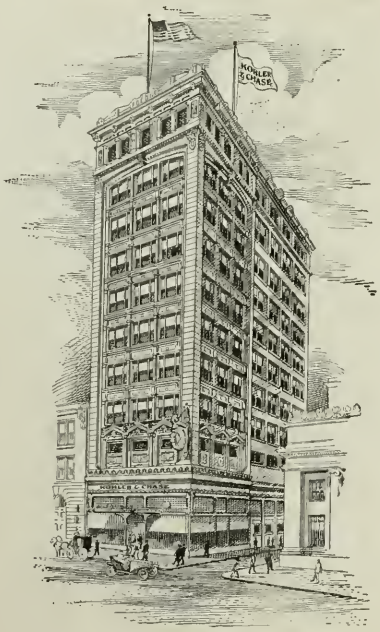

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JAMES GODDARD TO TOUR THE WEST.

Though the Chicago Opera is no more, and most of the artists have already left for Europe, several of them know no cessation of work. Among these may be mentioned Mme. Amalita Galli-Curci, the new coloratura soprano, who has set the music loving populace of Chicago wild with enthusiasm, and James Goddard, the basso who has created in his parts equal enthusiasm. Mme. Galli-Curci is a bright and shining star in the operatic firmament, and is a case of a singer coming to this country absolutely unheralded, and by sheer force of beautiful vocalism rousing the wildest enthusiasm both from press and public.

Mme. Galli Curci sang at a concert given in the Orchestra Hall on February 18th, and three weeks before the concert the entire house was sold out by mail, something unprecedented in the annals of Chicago musical history. She is to appear in some of the Western cities later in the season. Mr. Goddard is another case in point. Rarely if ever has an operatic basso received the flattering attention which has been accorded to Mr. Goddard. The Chicago press have been unanimous in giving their favor to this modest singer, who returned from Europe with the most favorable indorsement of the press of Vienna and London. He has wou out again, solely on his merits, and at the present time is in constant demand for concert and recitals.

MISS MARION RAMON WILSON'S CONCERT.

Miss Marion Ramon Wilson, the excellent young dramatic contralto, who will give a concert at Twentieth Century Club Hall, 2716 Derby Street, Berkeley, on Friday evening, March 23d, has reason to feel much encouraged because of the lively interest manifested by the musical public in this event. Miss Wilson has prepared a program which will be a great credit to her and which is compiled for the purpose of revealing her art in all its various aspects. Miss Wilson not only possesses a voice of much warmth and resonance, but she sings with fine expression of sentiment and with intelligence that pays as much attention to the words of a song as to the music. The complete program to be presented on this occasion will be as follows: In Questa Tomba (Beethoven); Voce di Donna, aria from La Gioconda (Ponchielli); Connais tu le Pays? aria from Mignon (Thomas); Re Dell' Abisso, aria from Un Ballo in Maschera (Verdi); Erda, Rheingold (Wagner); Fussreise (Wolf); All mein Gedanken (Strauss); Träume (Wagner); Si J'Etais Jardinier (Chaminade); Le Rose (Franck); Viens Pres de Moi (Balakirew); When I Bring to You Colored Toys (Carpenter); The Kerry Cow (Old Irish); I'd Roam the World Over and Over With You (Old Irish); Stride la Vampa, aria from Il Trovatore (Verdi).

THIRTY-SEVENTH BERINGER CLUB CONCERT.

The Beringer Musical Club gave its thirty-seventh piano and vocal recital on Thursday evening, March 8th, at Century Club Hall. The amount of interest taken by music lovers in the concerts of the Beringer Musical Club is shown by the attendance, which was, in spite of the rainy night, a large one. The well arranged program was splendidly given and brought forth well-merited and enthusiastic applause. Saint-Saens' "Danse Macabre" served as the opening number and received a splendid rendition by the characteristic interpretation of the Misses Charlotte Ibscher and Zdenka Buben. Both young ladies are exceptionally musical and broad in their ideas, and distinguished themselves in various ways. Miss Ibscher played two Bach Preludes with exquisite technical skill and gave Joseph Beringer's interesting composition, a nocturne called "Tes Yeux," and Moszkowski's "Etincelles" with matured insight and perfect technical execution. Miss Buben, who accompanied the singers during the evening, showed herself to be an accomplished and much gifted accompanist. Miss Vernita Pellow, one of the younger members, played "At Evening" by Bose and "Pastorale Variee" by Mozart, and was most pleasing in her efforts. Helen McKinley was heard in two Chopin Etudes, Op. 10, Nos. 3 and 12, and Rachmaninoff's "Polichinelle." She is an interesting student and has developed both musically and technically to an astonishing degree.

Miss M. Monica Heffernan sang four mezzo-soprano songs: "Der Schmied" by Brahms, "Mon coeur s'ouvre a' ta voix" from Samson and Dalila by Saint-Saens, "Teresita mia" by Sturgis and "I Hid My Love" by d'Hardelot. Her voice is exceptionally powerful and ringing and she has a splendid inclination for her art. The tremendous applause she received was well merited. Flora Simonton sang "Der Schwan" by Grieg, "Wenn die Rosen blühen" by Reichardt, Waltz song from "Tom Jones" by German and "Three Little Chestnuts" by Page, and showed an unusual advancement since her last appearance, and delighted her hearers with her sweet soprano voice. Miss Irene De Martini gave a group of songs including "Esser Mesto" from Martha by Flotow, Nevin's "The Rosary" and "An Open Secret" by Woodman, and sang at the close of the program "I Love You, California," which aroused the audience to the greatest enthusiasm. Miss De Martini's merits as a singer are well known and she again delighted those present with her charming and rich mezzo-soprano voice.

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ELEVENTH PAIR OF SYMPHONY CONCERTS AMONG BEST OF THE SEASON

Alfred Hertz Proves His Remarkable Versatility by Interpreting Compositions of Gluck, Mozart, Foote, Saint-Saens, and Weber That Emphasizes the Most Delightful Features of Each Master—Horace Britt an Artist of Fine Traits

By ALFRED METZGER

The eleventh pair of symphony concerts were given at the Cort Theatre on Friday and Sunday afternoons, March 16th and 18th, under the direction of Alfred Hertz, in the presence of large audiences. There remains now to be given one more popular concert this Sunday afternoon, March 25th, and one pair of regular concerts on Friday and Sunday afternoons, March 31st and April 1st. The very last concert will take place at the Cort Theatre on Sunday morning at 11 o'clock, instead of 2:30 in the afternoon. With these concerts the symphony season of 1916-1917 will come to an end. As had been announced prior to the opening of the season, this was the most extensive, most artistic, and most lucrative (from the standpoint of box office and subscription receipts) ever given in San Francisco. At the end of this his second year in this city, Alfred Hertz stands before us even greater than last year, and at the present time of writing there is no intimation that the antagonism from certain elements in this community against Mr. Hertz will be repeated this year. As we write, there is no opposition to Mr. Hertz for re-engagement next season, and we sincerely trust that none will arise.

There seems, however, to have arisen some sort of controversy between the musicians' union and the Musical Association of San Francisco. The list of guarantors ought to be extended by the addition of people who have so far refrained from responding, and the musicians should permit those able and willing to lend their services at a minimum wage to act according to the dictates of their consciences. Those unwilling to submit to salaries inadequate to them should be satisfied with possessing the right of refusal. On the other hand, the Musical Association should not deny a musician the right to place his own value on his services. It certainly would not be exactly fair for the Musicians' Union to raise the minimum salary to a point where lack of adequate efficiency is rewarded with payment out of proportion to the capability of the musician receiving it.

The Pacific Coast Musical Review stands committed to the cause of good music in San Francisco. We can only heartily support that enterprise which furnishes us the very best in music. We want the San Francisco Symphony Orchestra comprised of the best possible material obtainable anywhere in the country. And we are therefore in favor of remuneration adequate to obtain the services of the best musicians. It is natural that the Musical Association of San Francisco does not wish to pay extravagant salaries to members of the orchestra. And by extravagant we mean salaries over and above that paid members of symphony orchestras in other parts of the country. We do not see why the members of the San Francisco Symphony Orchestra should be paid more than the members of the New York Philharmonic, the New York Symphony, the Boston Symphony, the Chicago Symphony or the Minneapolis Symphony. On the other hand, we do not see why our musicians should be paid less than is the custom anywhere else.

We believe that the members of the Musical Association of San Francisco possess sufficient pride in their community and in their own efforts toward giving the city the best that is in their power to not intentionally weaken the personnel of the orchestra on account of saving a few dollars. And again, we can not believe that our musicians will take advantage of the generosity of a few wealthy people and continue to "soak" them for more money and more money, until wealthy music patrons become disgusted with the whole proposition and give up their support of symphony concerts altogether. It seems to us there must be a happy medium whereby it is possible to arrive at an understanding so that any impending dispute will not deprive the people of San Francisco of their symphony concerts and of a symphony director of the highest artistic standing.

We understand that the controversy had its origin at the time of the enforcement of the rule that musicians appearing with the San Francisco Symphony Orchestra could not appear with any other orchestra. The minimum salary now is $30 a week, and there are daily rehearsals, so that the members of the symphony orchestra are earning comparatively less than the members of most theater orchestras in San Francisco, with the exception of the few musicians who receive a higher remuneration. We trust that some way may be found to adjust this difference, so that the Musical Association of San Francisco will be able to announce soon after the conclusion of this season plans for the next.

ALFRED HERTZ
The Distinguished Conductor of the San Francisco Symphony Orchestra
Who Directed the Most Successful Symphony
Season Ever Given In This City

The program rendered at the eleventh pair of symphony concerts was representative of that fine spirit of efficiency and that high sense of artistry which have made these concerts such a splendid musical asset of this community. Under the inspiring direction of Alfred Hertz these concerts have become a nucleus around which the musical future of the city will unquestionably be formed. While occasional visits of grand opera companies attract large audiences and, for the time being, arouse musical enthusiasm, such events are after all transient in their character. A symphony orchestra is a permanent enterprise which gives a community a certain musical prestige which nothing else can give it. There is no doubt but that the success of the symphony orchestra had its influence upon the Chamber Music Society of San Francisco, which, through the generosity of Mr. Hecht, had an opportunity to establish itself firmly in the affections of the music lovers.

The program opened with Gluck's Iphigenia in Aulis, a composition of severely classic form, but endowed with that simplicity of scoring and that wealth of melodic invention which occasions such a pleasant atmosphere. Mr. Hertz was thoroughly competent to secure every particle of sentiment from this delightful work. Somehow we can not help admiring Mr. Hertz' idea of a Mozart symphony. He attains its delicate environment and yet surrounds it with a certain element of vigor and decision which robs it of that effeminacy which so many conductors mistake for finesse. The orchestra played the various movements with an accuracy of technical skill and an adherance to emotional values that appealed strongly to one's best musical instincts.

The surprise of the program were the four character pieces after the Rubaiyat of Omar Khayyam, Op. 48, by Arthur Foote. The writer had the honor of becoming acquainted with this truly great composer at the time of his visit to San Francisco several years ago, when he acted as head of the music department at the summer session of the University of California. He found him then one of the most modest big men he ever met. Beneath this modesty genuine greatness is hidden. During our conversation we became convinced of the remarkable intellectuality of this admirable character, for he had a short and direct way of expressing himself that left no doubt as to his meaning. This directness is manifest in his music, and particularly so in these four character pieces. They are intended to give a certain romantic idea of a gem of poetic literature and do so with a virility and a fixity of purpose that is astounding.

The very simplicity and apparent brevity of which Mr. Foote himself complains form the essence of the artistic beauty of these works. No analytical notes are required to understand these bits of Oriental fancy. The very scoring and treatment of these bits of musical ingenuity tells in no uncertain terms what was in the mind of the composer when he wrote them. Mr. Foote in these works really stands away above most of the modern writers, who seem to hide rather than disclose their thoughts. This mas-

(Continued on Page 10, Col. 2)

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SIXTEENTH YEAR.

THE SPALDING-GANZ JOINT RECITAL.

Distinguished Swiss Pianist and Foremost American Violinist Combine in Presenting a Program Of Exquisite Character.

By ALFRED METZGER

The first of two joint recitals by Albert Spalding, violinist, and Rudolph Ganz, pianist, was given at the Columbia Theatre last Sunday afternoon, March 18th. The audience that assembled was not as big as the past successes of these two artists justified one to expect. We have here again the incapacity for adequate Pacific Coast exploitation to blame for this lack of public interest in two such splendid artists. Both virtuosos have been here before. Both have made an excellent impression on our musical public, and there is no reason at all why the public should not have attended the concerts of these artists in larger numbers, if their triumphs here on previous occasions had been taken advantage of by their publicity bureaus, by means of an intelligent advance campaign adequately spread among the public of California. After artists and managers discover that their refusal to use the advertising channels of the Pacific Coast in the same manner, or proportionately so, as they do those of the East, make their losses greater than their savings, they possibly will realize that the suggestion of this paper is not entirely devoid of merit.

Arthur Spalding again made an excellent impression upon the music lovers assembled at his concert. His tone contains that charming flexibility and that indescribable sympathy which forms such an attractive feature of violin playing. He also commands a technic of a brilliancy and ease that overcomes the greatest obstacles. Musically, Mr. Spalding has fathomed the uttermost depths of emotional coloring, and while his dignified attitude and ease of execution may arouse in some the mistaken idea that he lacks warmth, his interpretation does not fail to occasionally exhibit an indisputable thrill. The Beethoven Sonata was given a masterly reading, and the violinist brought out that element of classic beauty which the work contains. In Tartini's Devil's Trill, Mr. Spalding exhibited a virility and vigor that was exceptionally emphatic and that gave one an excellent impression of the Satyric undercurrent which the composer undoubtedly intended to be apparent.

Rudolph Ganz is one of the most satisfying pianists we know. His versatility is simply astounding. Whatever work he may interpret is presented in a manner most likely to enhance its particular style or beauty. In the Beethoven Sonata, Mr. Ganz played the piano part with astounding intellectuality and musicianly skill, while the Grieg Ballade and other compositions were played in a manner to emphasize their peculiarities and their characteristics. Tone, technic and emotional coloring receive equal attention by Mr. Ganz. He is a clean-cut, honest, straightforward and dignified artist and he concentrates all his energies upon giving us a worth-while reading of a work, all the time putting himself in the background. That there are piano students and teachers who do not conjure up sufficient interest in their art to hear a virtuoso like Rudolph Ganz, simply goes to show how much pretense there is prevalent among members of our musical colony.

There can not be any disputing the fact that the Ganz-Spalding joint recital must be counted among the finest musical events of the season. Those people who failed to attend the first of these recitals ought to make a resolution and get their tickets for the second one.

MISS SHELLEY'S PUPILS RECITALS.

Pupils of Miss Ida Hjerleid-Shelley of Sacramento, gave the following recitals in their teachers' studio during January and February: January 30—Studies Op. 299 Nos. 1 and 2 (with second piano) (Czerny), Emeline Nushaum; Callirhoe (Air de Ballet) (Chaminade), Edith Travis; Minuet D major (Schubert), Dorothy McNairn; Legende at the Fjord, Mountain Gnomes (Torjussen), Alma Anderson; Etude F sharp minor (With second piano) (Cramer), Andante Sonata Pathetique (Beethoven), Marian Johnson; Tarentelle Op. 4 (Karganoff), Emeline Nushaum; Improvisation, Witches Dance, Novelette, (MacDowell), Hazel Ward; Mock Morris (Grainger), Dorothy McNairn; Novelette D minor (Schumann), Alma Anderson.

February 3.—Duet, In Spring Time (Lowe), Edna Jackett, Miss Hjerleid-Shelley; Study in C major (Czerny), Alice Basler; Stephanie Gavotte (Czibulka), May O'Brien; Duet, Barcarolle (Law), Genevieve Abraham, Miss Hjerleid-Shelley; Nocturne (Gurlitt), Edna Jackett; On the Alps (Tourbie), Azeta Bowden; Sonatina No. 6 (With second piano) (Clementi), Rosemary Harkin; L'Ingenue, Valse for Left Hand Alone (Krogmann), Ruth Craver; Duet Spanish Dance, No. 1 (Moszkowski), Miss Hjerleid-Shelley, Abe Harris; Illustration of Rhythmic problem, 2 notes against 3, Innocence (Voss), Alice Basler; Studies Op. 299 Nos. 6 and 7 (With second piano) (Czerny), Bertha Leipelt; Air de Ballet, Aragonaise (Massenet), Evelyn Goodson; In May Time, Unn's Song (Torjussen), Abe Harris; Two Studies Op. 105 (With second piano) (Burgmueller), Leone Miller; Valse Caprice (Newland), Marie Lamb.

MUSIC IN STOCKTON.

The music lovers of Stockton enjoyed a delightful evening at the ensemble concert arranged by the music committee of the Philomathean Club for Thursday, March 8. The six numbers for the evening's program gave an unusual range, centering on violin, piano and vocal selections, with a four or five minute talk by Miss Jenkins on the "Cultivation of Music Appreciation." One of the musical gems for the evening was the concluding trio for two violins and piano, by Mr. and Mrs. Savannah and Miss Jenkins. Arrangements for the concert were made by the music committee of the club, consisting of Mesdames W. C. Neumiller, John Raggio, and Clark Wakefield. The following is the program in full: Suite for Violin and Piano, Mr. Savannah, Miss Jenkins (a) Entfernte Glocken klangen (Schultz), (b) Passage-Bird's Farewell (Hildach), Mrs. Housken, Mrs. Raggio; (a) Rondino on a theme by Beethoven (Kreisler), (b) Canto amoroso (Samartini), (c) Caprice Viennois (Kreisler), (d) Two 18th Century Country Dances, Mr. Savannah, Miss Jenkins; (a) Murmelndes Luftchen (Jensen), (b) I Know (Spross), Mrs. Housken; A brief talk on the Cultivation of Music Appreciation, Miss Jenkins; Trio for two violins and piano (Moszkowski), Mr. Savannah, Mrs. Savannah, Miss Jenkins.

PACIFIC CONCERVATORY, SAN JOSE.

The class of 1917, which is to graduate in May from the Pacific Conservatory of Music, is one of the strongest that has been introduced by the school in many years, and a larger portion than ever of the personnel of the class are well fitted for public work. The first recital of eight programs to be given by the class, including the final concert with the orchestra in May, was given last Monday evening in the Conservatory auditorium, by Miss Irene Maddocks, graduate in voice. The seecond recital will be given on Thursday evening, March 15th, by Miss Frances Martin, one of the most talented pianists the school has ever produced.

Miss Maddocks, whose home is in Oakland, and who has been spending her year of advanced study in this school, has already made her bow before the San Jose public and made a very favorable impression in many circles with her artistic singing. She was the winner of the Federation of Clubs' Music Contest in San Francisco last fall. She gave the program last Monday evening unassisted and W. D. Allen acted as her accompanist. The public is cordially invited to attend all these recitals free of charge. Miss Maddocks' program will be as follows: By Mother Bids Me Bind My Hair (Haydn); (a) Ach wenn ich doch ein Iumchen wär (Franz), (b) Bitte (Franz), (c) Schaefers Sontagslied (Hanson), (d) Romanze (Franz); Depuis le jour (Louise), (Charpentier); (a) Si mes vers avaient des ailes (Hahn), (b) La Mandoline (Debussy), (c) The Bird of the Wilderness (Horsman); (a) Messenger (La Forge), (b) My Dreamland Rose (Phillips (c) Love in the Wind (McFayden), (d) Floods of Spring (Rachmaninoff).

Miss Martin's program is as follows: Chorale, Prelude, I Cry to Thee, O Lord (Bach-Busoni), Gavotte and Variations (Rameau), Prelude and Fugue in C sharp major (from the Well Tempered Clavichord, Vol. 1) (Bach), Carnaval, Op. 9 (Schumann), Marche Mignon (Schubert-Heller), The Engulfed Cathedral (Claude Debussy).

MISS HEATH AND GEORG KRUGER IN CONCERT.

Miss Helen Colburn Heath and Georg Krüger, the prominent soprano and pianist of this city, will give a joint recital at the St. Francis Hotel on Thursday evening, April 26th. Both artists being among the most successful and best known in this State, the event will be awaited with more than ordinary interest by our musical public. An unusually representative and valuable program has been prepared for this occasion which promises to be among the foremost events of this season.

SUCCESS OF BEVANI PUPILS.

The following pupils of Alexander Bevani are successfully fulfilling professional engagements: Lavinia Winn, mezzo soprano, leading woman with Kolb and Dill; Freda Hempel, soprano, with Kolb and Dill; Erma Dean, soprano, with Kolb and Dill; Ruth Stenwell, contralto, Newhouse Hotel, Salt Lake City; Rodolfo Lozade, tenor, St. Mary the Virgin Church and concerts; Florentine Schage, mezzo soprano, St. Mary's Cathedral; Freda Aikins, concerts; Mrs. Glaser, soprano, Sunset Cafeteria, San Francisco. Mr. Bevani is always in touch with theatrical and concert managers, and has exceptional facilities for placing advance pupils.

THEODORE SPIERING'S TRIUMPHS.

As may be seen upon another page in this paper, Theodore Spiering, the eminent violinist and orchestra leader, created an unusual success in Philadelphia recently, and we doubt not that his intended visit to the Pacific Coast next season will arouse much interest among the musical public. The American public is becoming more used to the fact that American artists, or rather artists who reside in this country, are worthy of appreciation. Mr. Spiering's success is ample proof of this gratifying change of public sentiment. We trust that those who manage musical enterprises on the Pacific Coast will assist in this appreciation, and enable artists like Theodore Spiering to give concerts in their territory. We think it is far better to engage first class American artists than accept second class foreign artists, which is frequently the case. Eastern managers occasionally ask Pacific Coast managers to book foreign artists of second rate on the strength of their giving them foreign artists of the first class. We think it is about time for our managers to assert their rights, and, instead of taking these second class foreign artists, to demand first class American artists. We are sure that if the public is made acquainted with the merits of these American artists in a sufficiently aggressive manner the support will prove surprisingly gratifying.

Miss Mary Newton, contralto, Miss Gladys Argall, soprano, Miss Margaret Wagner, violin, Miss Florence Jamison, accompanist, and the Argall Quartet consisting of Claude Argall, baritone, Clarence Argall, tenor, Charles Argall, first bass and Marston Argall, second bass, gave a recital in San Jose recently at which they scored a splendid artistic success.

On Saturday evening, March 10, Percy A. R. Dow gave a musically illustrated lecture on Grieg at the Jenkins School of Music. He was assisted by Miss Eva Margaret Gunn, soprano; Miss Anne Innes Gunn, contralto; Marshal Sohe, tenor, and a semi-chorus of women's voices, accompanied by Miss E. Louise Greene. The famous Peer Gynt Suite was rendered by Eric Weiler, violinist; Miss Ruth College, cellist, and Mrs. Beatrice Anthony, pianist, illustrative of Ibsen's drama.

If all the friends of the Pacific Coast Musical Review would join forces it would take only a few days to publish a sixteen page weekly music journal in California.

GANZ-SPALDING FAREWELL PROGRAM CHANGES.

Those famous artists, Rudolph Ganz and Albert Spalding, have made a few changes in their program for next Sunday afternoon's concert at the Columbia Theatre which will greatly add to its interest. By special request, Mr. Ganz will play the too rarely heard Sonata Eroica, Op. 50, by Edward MacDowell, probably the greatest piano work ever composed by an American. It is MacDowell at his very best. Then Mr. Spalding will play an original Suite of four movements for violin with that master-accompanist, Andre Benoist, at the piano.

Following this, Mr. Ganz will play five preludes by Debussy named as follows: Homage a Samuel Pickwick, Esq., P. P. M. C., founded on the delightful story by Charles Dickens; Ondine (Ripples of Water), General Lavine, this being an eccentric dance inspired by the public dancing in the cabarets of Paris some years ago of General Lavine, at one time a general in the San Domingo army; The Girl with Flaxen Hair, and Fireworks. This series of sketches by the French master are replete with beauty, sentiment and humor.

Mr. Spalding's group of smaller solos will consist of Nocturne in D major (Chopin-Wilhelmj), Hungarian Dance in A major (Brahms-Joachim), Waves at Play (Edwin Grasse), and Zapateado (Sarasate). The afternoon's program will close with the glorious Sonate in D minor by Brahms in which Messrs. Spalding and Ganz will join forces. Tickets are on sale at Sherman, Clay & Co.'s. The Columbia Theatre and Kohler & Chase's.

ELENA GERHARDT—MATCHLESS SINGER.

H. T. Parker, the able critic of the Boston Transcript, wrote of Elena Gerhardt after her recent triumphs with the Boston Symphony Orchestra: "Her voice has a unique and flawless beauty. Its tones are as soft and rich to the ear as a pile of velvet to the touch." His confrere on the Herald said: "It is not necessary at this late day to dwell upon the clear beauty of her tones, the charm of her legato, her mastery of breath and exquisite phrasing, the eloquence of her diction. Of these artistic virtues Elena Gerhardt is complete mistress. Miss Gerhardt's voice is a dramatic soprano of rare color and unusual range. She is essentially a 'Lieder' singer and of a genre quite her own." No teacher of singing, no student of the vocal art, and no lover of the best in song can afford to miss hearing this exceptional artist who in Europe is called "the second Lilli Lehmann." The first Gerhardt concert will be given at the Columbia Theatre on Sunday afternoon, April 8th. The following program will be given with Walter Golde at the piano.

1—(a) An die Music ..... Schubert
(b) Liebesbotschaft ..... Schubert
(c) Rastlose Liebe ..... Schubert
(d) Im Abendrot ..... Schubert
(e) Wohin ..... Schubert
(f) Der Musensohn ..... Schubert
2—(a) Oh Sleep, Why Dost Thou Leave Me? ..... Handel
(b) Song of the Blackbird ..... Roger Quiler
(c) My Lovely Celia ..... George Munro
(d) Ecstasy ..... Rummel
3—(a) Gesang Weylas ..... Hugo Wolf
(b) In the Shadows of My Ringlets ..... Hugo Wolf
(c) The Stork's Visit ..... Hugo Wolf
(d) Morgen ..... Richard Strauss
(e) Serenade ..... Richard Strauss
(f) Heimliche Aufforderung ..... Richard Strauss

The second and last Gerhardt concert will be given Sunday afternoon, April 15th, when the program will consist of gems by Franz, Tschaikowsky, Weingartner, Erich Wolff, Grieg, and Richard Strauss. Tickets will be ready at Sherman, Clay & Co.'s, Kohler & Chase's and the Columbia Theatre on Wednesday, April 3d. Mail orders may now be sent to Will. L. Greenbaum at Sherman, Clay & Co.'s, corner Kearny & Sutter Streets, San Francisco, Cal. Prices for Gerhardt events will be $1.00, $1.50 and $2.00.

STABAT MATER.

The coming presentation of the Stabat Mater, in conjunction with the Good Friday sacred concert, in the Greek Theatre at Berkeley, will be the seventh annual performance of this immortal work of Rossini which has been given in the historic playhouse under the baton of Paul Steindorff. Famous singers and casts which have interpreted this work in the past have made these annual Good Friday events world famous, and each year Director Steindorff endeavors to keep up the high standard of his performance. The choristers are members of the Berkeley Oratorio Society, the Treble Clef Club, the Oakland Singing Society, the San Francisco Choral Club and kindred organizations that for years have been under the training of Director Steindorff, who is Choragus of the University of California.

There have been but few changes in the personnel of the chorus in the seven years that this work has been sung, and a perfect performance chorally is assured. The same with the Orchestra. Director Steindorff has been fortunate in securing the same efficient men year in and year out, and now controls a perfect orchestral body. The soloists this year will bear comparison with any of their predecessors. Mrs. Anna Miller Harvey has been specially engaged for the contralto part. Hugh Williams will again essay the tenor role, and Henry Perry, the bass-baritone. The artist who will sing the famous soprano role, which includes the "Inflammatus," will be announced later.

The complete program of the sacred Good Friday concert which precedes the performance of the Rossini work and other details of the performance are being worked out with fine results by Director Steindorff, who promises as fine a performance as any he has given in the past. Good Friday this year falls on April 6th, when all roads will lead to the Greek Theatre.

N. Y. SYMPHONY ORCHESTRA AND ZIMBALIST.

One of the great novelties to be offered us by the New York Symphony Orchestra when it plays here in a few weeks under the baton of Walter Damrosch, with Zimbalist featured as special violin soloist, will be the "Polonia," a symphonic poem by Sir Elgar, who is best known to us by his work for chorus, soloists and orchestra, "The Dream of Gerontius." This work is a tribute to the glory of Poland and in it Elgar makes use of the Polish National Air and also of some famous compositions by Polish composers—that is, he uses some of their themes. Among these are some beautiful thoughts from Paderewski's opera, "Manru." The work is meeting with stupendous success wherever it is being played, and particularly in London and Paris.

Another interesting novelty will be Sir Villiers Stanford's "Irish Symphony" No. 3, in which the master makes use of some old classic Irish folk melodies for his themes. All in all, the New York Symphony program will be most interesting, with such masters as Brahms and Beethoven not forgotten either. Zimbalist will play for his solo works concertos by Beethoven, Bruch and Tschaikowsky.

A Young People's Concert, with explanatory talks about the instruments of the modern orchestra, illustrated by short solos by the various players as well as talks about the works to be offered, will be the delightful attraction at a matinee in Oakland on Saturday, April 21st, under the auspices of the music section of the Oakland Teachers' Association, and in the evening a splendid symphony program will be played with Raff's

WALTER DAMROSCH

Conductor N. Y. Symphony Orchestra Which Appears at the Columbia Theatre Thursday, Friday and Sunday Afternoons, April 19, 20 and 22, and at Auditorium Opera House, Oakland, Saturday Afternoon and Night, April 21

"Leonore" Symphony as the principal feature and Zimbalist as soloist. Manager Greenbaum will make complete announcements of the plans within the next few days.

MELBA'S MONSTER BENEFIT.

With wonderful generosity, Madame Nellie Melba, the world's greatest prima donna, has thrown herself heart and soul into her coming benefit concert in aid of the United Allies funds for the relief of war-stricken victims. Not only will the diva give the best of her vocal genius, but she has liberally subscribed with money, and herself bought the first box for five hundred dollars. Setting a standard of the amount of her record concert in Melbourne, which netted the funds over $70,000, she has hoped that San Francisco, one of her favorite cities, would not fall far behind. Further, Madame Melba, for the first time in her career, has consented to sing at popular prices; and, just think of it, there will be five thousand good seats in the big Exposition Auditorium at a price as low as fifty cents. This monster affair will be all-star, and will take place next Thursday night. Besides Madame Melba, who will sing four big numbers, including works in French, English and Italian, as well as operatic arias, as only she can sing them, Madame Tina Lerner, the famous Russian pianist, will give two of her best numbers. Emilio Puyans will be heard as flute soloist and as obligatist with Madame Melba; and the accompanists who have volunteered their services are Uda Waldrop and Miss Ruby Gray. It is planned to open the concert with patriotic exercises participated in by a full military band, and in which Madame Melba herself will play a conspicuous part, and to make this a gala occasion in every way. San Francisco will assuredly respond to the whole-hearted and enthusiastic patriotism of the famous British woman, and as well again help a cause that indeed needs all the helping it can get.

SEASON'S LAST "POP" SYMPHONY CONCERT.

Music-lovers must lament that the forthcoming "pop" concert of the San Francisco Symphony Orchestra, to be given at the Cort, on Sunday afternoon, March 25, will be the last event of this delightful series which has proven a joy to not only the seeker after the more obviously melodious musical masterpieces, but to the technical musician as well. Alfred Hertz' programs have been delights and have done much toward developing a taste for more serious music.

The distinguished American pianist, Arthur Shattuck, will be the soloist next Sunday afternoon, therein making his first appearance in San Francisco. Considerable interest attaches to his playing, for Mr. Shattuck's reputation as a master of the keyboard is an international one. Mr. Shattuck has appeared as soloist with most of the important orchestras of the country. He has been soloist with the Chicago Symphony Orchestra eight times.

Tschaikowsky's concerto in B flat minor will be played by Mr. Shattuck. The entire program, in fact, will be devoted to the works of the great Russian composer, in response to numerous requests that have come to Conductor Hertz urging an all-Tschaikowsky concert.

The purely orchestral numbers of the program will be the stirring and dramatic overture, "The Year 1812," and the Sixth Symphony in B minor, generally called the "Pathetic." The "Pathetic" Symphony is one of the most impressive of Tschaikowsky's works and was most beloved of all his creations by the composer himself.

The twelfth and last pair of regular symphonies is announced for Friday, March 30, and Sunday, April 1, the first concert being given at 3 o'clock in the afternoon, as is customary, but the Sunday concert at 11 o'clock in the morning. Conductor Hertz has arranged the following admirable program for the farewell events of a glorious season: Symphonic Poem, "Tasso," Liszt; Scherzo, "Sorcerer's Apprentice," Dukas; Symphony No. 5, C minor, Beethoven.

PACIFIC MUSICAL SOCIETY CONCERT.

By Abbie Gerrish-Jones

The last meeting of the Pacific Musical Society, at the Palace Hotel, Wednesday, March 14, presented a program of much interest in which music both ancient and modern had a place. The numbers were exceptionally well done, Miss Emerita Gillette, who opened the program with a Prelude and Fugue from the "Well Tempered Clavichord," the Bach-Busoni arrangement, displaying a technic and musical discrimination which was most satisfying. The two Grieg numbers, "Birdling" and "To Spring," brought out a poesy in the interpretative powers of the pianiste that showed her to be versatile as well as adequate in her ability to handle an extensive repertoire.

Mrs. Emma Mesow Fitch gave a delightful group of contralto songs in a manner that won her a rousing encore. The Brahms songs were splendidly sung and the "Crucifix" of Frank La Forge received a reverential treatment that brought a hush over the entire audience. Mrs. Fitch's voice is a pure contralto of a quality seldom heard, and of such a volume that it should be given every opportunity for development, as it will undoubtedly place the possessor of this beautiful organ very high in professional ranks. Estelle Drummond Swift was the very able accompanist of Mrs. Fitch's group.

The piano quartette which followed was a thing of beauty. The four movements of Debussy's Petite Suite—En Bateau, Cortege, Menuet, and Ballet were given a delightful presentation by four young pianists, trained by Professor Louis Seiger of the University of California, and throughout the ensemble was perfectly adhered to and the interpretation given with unanimity of thought and understanding.

Mrs. Richard Rees was, as always, charming, and her French songs were particularly so, as her excellent diction makes her work understandable from both musical and literary standpoints, and thereby gives a double amount of enjoyment in her work. Her English songs included Jensen's "Murmuring Zephyr," which is seldom sung on account of the voice being kept continuously in the high range, but which gave Mrs. Rees no difficulty, her voice rising clear and sweet to the topmost note. "Down in the Forest" was a delightful number and Mrs. Rees was enthusiastically recalled. Miss Beatrice Becker was Mrs. Rees' accompanist.

The program follows: Bach-Busoni—Prelude and Fugue in C minor, (From the Well Tempered Clavichord), Grieg— Birdling, To Spring, Lyrical Pieces, Emerita Gillette; Brahms—Immer leiser wird mein Schlummer, Brahms—Der Schmied, La Forge—The Crucifix, Rummel—Ecstasy, Emma Mesow Fitch, Estelle Drummond Swift at the piano; Debussy—Petite Suite, Miss Marguerite Darch, Mrs. J. Del Valle, Miss Gertrude Livingston, Miss Jennie Rosenberg; Hahn—Si mes vers avaient des ailes! Bergerettes—Jeunes Fillettes, 16th Century—Mignonette, Jensen—Murmuring Zephyr, Ronald—Down in the Forest, Mrs. Richard Rees and Miss Beatrice Becker at the piano.

Mrs. Nellie Widman Blow, the excellent contralto, after a prolonged absence in Sacramento, is again residing in this city, and sang with the Papyrus Club on Wednesday, March 21st. During her absence from this city she appeared in many concerts and received well merited ovations. We trust Mrs. Blow will be heard in a concert in San Francisco before long.

SAN FRANCISCO MUSICAL CLUB CONCERT.

By Abbie Gerrish-Jones

The most distinctive program of the season thus far was given at the St. Francis Hotel on Thursday morning, March 15th, when the San Francisco Musical Club held their last meeting and presented music of the 17th and 18th centuries, embracing compositions for the church, the court, and songs of the opera and the people.

The piano was conspicuous by its absence on this occasion, for during the entire program it was not once brought into use. The music of the Church (Italian) was taken from the Stabat Mater of Pergolesi, and was accompanied on the organ by Miss Elise Young and sung by Misses Mary Anderson and Frances Murphy. The work was given in a style pure and peculiarly well adapted to the religious tone of the composition and was a beautiful preface to the numbers which followed. The singers were pupils of Mrs. Mariner Campbell, and her training was evident in the sincerity of the treatment given this beautiful work.

The music of the court was accompanied by a string quartette and flute, and this is a good place to pay the tribute due to some of the most satisfying ensemble work I have heard. It was not alone correct, but it was precise, dainty, expressive and beautifully finished, and it was without exception composed of women—more power to them—I am proud of my sex when I see them achieve anything so beautifully praiseworthy as this. Mrs. Alfred Nash gave four solos in French and in a voice whose breezy quality was refreshing. This group was followed by an operatic number from "Hypolyte et Aricie" (Rameau), in which the solo was taken by Mrs. Benjamin Jelica, assisted in the ensemble by Mrs. Nash and Mrs. Edward Lichtenberg. This was a fine number and was given a reception that proved the pleasure of the audience.

The music of the people was sung by Godfrey Price, accompanied on the harp by Miss Zhay Clark. Mr. Price sang in his native Welsh and gave four songs of varying character in a voice of much power and melodious quality. Mrs. Mariner Campbell added greatly to the charm of the entire program by prefacing each group with explanatory notes written in her own inimitable phraseology.

The program was in charge of Miss A. M. Wellendorf, and is an added laurel to the credit of her excellent taste and good judgment as well as the nice discrimination she has shown in arranging delightful and instructive programs, for the arrangement is not the least part of the work of bringing about a succesful affair of this sort.

I am giving the program in full, as it is one of the most unique and altogether unusual of its sort given here for many a day: 17th and 18th Century Music—Descriptive Reading, Mrs. Marriner Campbell; Music of the Church (Italian)—From the Stabat Mater (Pergolesi), Duet (Oh quam tristis), Soprano Solo (Cujus Animam), Duet (Sancta Mater), Contralto Solo (Fac ut portem), Duet (Quando Corpus), Miss Mary Anderson, Miss Frances Murphy, Miss Elise Young at the organ; Music of the Court—Chanson—Il n'est point d'amour san peine (Lambert), Vaudeville—On voit la jeune Flore (Anon), Chanson—Le Rosier (Jean Jacques Rosseau), Air de Chasse—Ah! que j'aime la Chasse (Anon), Mrs. Alfred Nash, accompanied by string quartet and flute; Dances—Pavane et Romanesca (Anon), Musette (Anon), Chaconne (Monsigny), Tambourin (Rebel), Miss Olive Hyde, Mrs. Percy Mott, Mrs. William Poyner, Miss Maud Gibbon, Mrs. William Randall; Air—Et Choeur extraits de "Hippolyte et Aricie" (Rameau), Solo—Mrs. Benjamin Jelica, Mrs. Alfred Nash, Mrs. Edward Lichtenberg, accompanied by string quartet and flute; Music of the People (Welsh)—Mentra Gwen (Darling Gwen), Morfa Rhuddlan (The March of Rhuddlan), Y deryn pur (Thou Little Bird), Y mynach du (The Black Monk), Godfrey Price, with harp accompaniment by Miss Zhay Clark; Chairman of Program Committee, Miss A. M. Wellendorff.

THE SCHNEIDER SONGS.

Edward F. Schneider, the California composer, has written some exceedingly fine songs which should enjoy much larger vogue than they have at present. Mr. Schneider does not belong to the class of composers who push their own works very energetically, or "who blow the large horn of publicity," as one musical writer put it not long ago. This, however, is to the detriment of Mr. Schneider's works, for they should be on all the good song recital programs. Among the best of his output is "The Eagle," set to the famous Tennyson poem of that name. It is an extremely characteristic and convincing composition, very effective for the performer and very interesting to the musician in the way of harmonization. "O Love Divine" is a duet for tenor and baritone from the music drama, "Apollo," presented by the Bohemian Club of San Francisco at their Jinks of 1915. The lyric of the song is by Frank Pixley. This number was sung by George Hamlin and Clarence Whitehill at the original production and made a deep impression, both for the loftiness of its musical conception and the beauty of the thematic contents. The stirring climax puts the song in the highly dramatic class. "To the Moon" and the "Deep Sea Pearl" are highly imaginative songs, delicate in sentiment and skillful in setting. In all of the Schneider music there is no attempt at ultra-modernity at the expense of lyricism and direct appeal in a melodic way. This should make it easy to establish the Schneider songs once that composer is given his proper representation on the programs of our public singers.—N. Y. Musical Courier, March 8, 1917.

HARP AND VIOLIN RECITAL AT NOTRE DAME.

Miss Marguerite King and Miss Yvonne Mitchell of San Jose Institution Charm Large and Enthusiastic Audience.

(San Jose Mercury-Herald, February 11)

Sister Superior, the faculty and the students of the Notre Dame College of Music were present last Monday evening at the very artistic recital of Misses Marguerite King and Yvonne Mitchell, juniors in the collegiate course. The beautiful concert hall was tastefully decorated with potted plants and graceful palms for the occasion; and the stately grand pianos, with the beautiful golden harp gave it a most dignified and artistic appearance. The two gifted young girls who form the class of '18 succeeded in charming their appreciative audience to such an extent that, even after the program, which occupied about an hour and a half, was completed, all would have been glad to have listened to much more of such beautiful and well-rendered music.

Miss Marguerite King is the daughter of Mr. and Mrs. E. J. King of Hakodate, Japan, where Mr. King is the American consul. Marguerite is an exceptionally gifted harpist. She has, from the very beginning, displayed the wonderful gift of original interpretation, and in these difficult harp compositions she seems to grasp the idea of the composer at once. Last Monday evening her splendid rendition of the three widely different compositions was certainly marvelous; the glissandos and harmonics were perfect, and especially pleasing in the difficult Mazurka of Schuecker, where a scherzo passage contains a number of very high bell harmonics performed with the left hand, which require extreme accuracy of touch and position on the strings. This very serious task she carried out with ease and grace, while the right hand was accompanying high in the treble with soft lace-like sixths in beautiful harmonics.

MISS EMILIE NELSON
The Gifted Young California Soprano and Vocal Teacher Who Has Been Very Active Lately (See P. 8)

Miss Yvonne Mitchell is the youngest daughter of Dr. and Mrs. Mitchell of Denver, Colo., where the doctor occupies a prominent position as chief bacteriologist for the State. This young student's technic was almost faultless, while her close attention to the varieties of expression demanded in the various compositions was apparently without effort. This shows that her art is not of a mechanical character, but rather the product of a fine artistic nature. She possesses an exquisite tone at all times, whether in the pathetic and heart-rending Elegie of Ernst, or in the wonderful and ever-changing dashing Concerto of de Beriot, which exacts prompt and constant varieties of melody, thus requiring at every moment, a splendid bow-arm control in which she excels. Miss Mitchell's accompanist in two of her solos was Miss Marjorie Booth, who acquitted herself of this difficult task in an admirable manner. This young lady is also an earnest and talented student of the Notre Dame College of Music.

To relieve the program an intermission was placed in the center of the numbers. This was the always charming piano solo, "Automne," by Chaminade, which was splendidly rendered by Miss Madeline Sterling, daughter of Mrs. Louise Auzerais-Sterling of this city. Her interpretation of this lovely little masterpiece was so beautifully descriptive that one could hear the wind rising in the distance, approaching nearer and nearer until it reached the leaf-laden trees ready to shake their burdens for the winter, and then their rustle and fall in the wonderful hurrying and changing harmonies; then again, as the wind abated and the calm autumn evening approached, the sun slowly sank to rest and all became quiet again. Her phrasing is very beautiful, and her pedaling is extremely well managed, wherein, of course, lies the secret of Miss Sterling's most effective results. The final number, the Ernst Elegie, was exquisitely performed by the two juniors, showing first of all how closely their artistic temperaments blend, also revealing what a beautiful accompanying instrument the harp is to the violin.

At the close, Sister Superior congratulated the two young performers upon their perfect rendition of such a difficult program, which, she said, could only result from faithful and conscientious work. She also reminded them that God had given to both marked talent and the ability to develop it, and they must never forget to thank Him for this, as the Author of all that is good and great. Sister Superior then presented each with a beautiful little souvenir, and then as the faculty retired, the other students came forward with their congratulations and the evening was happily spent.

* * *

On Tuesday afternoon at 3 o'clock a surprise luncheon was given to the class of '18 by Miss Ellie Edwards, violinist, class of '19. The party included Miss Madeleine Sterling and Miss Marjorie Booth as guests, and these happy girls all spent a very pleasant hour. The room and table were tastefully decorated in orange and white, with very unique and personal place cards prepared by Miss Edwards, who is also quite an artist in the decorative line. A dainty violin and bow symbolized the art of Miss Mitchell, a perfect little harp for Miss King, tiny baby grand pianos for Misses Sterling and Booth, and a little violin and bow for Miss Edwards herself.

PHYLLIS PARTINGTON'S SUCCESS.

Phyllis Partington, another of San Francisco's famous daughters, is winning further honors while on tour with the Boston-National Opera Company, with which company she appears under the name of Francesca Peralta. In Tacoma, Washington, Miss Peralta sang the role of Aida in the opera of that name, with the following result as told by Bernice E. Newell, musical critic for the Tacoma Tribune:

"Francesca Peralta as Aida was magnificent throughout. Her voice of great operatic timbre was also rich and thrilling, and in the terrific demands made upon her, she was more than equal to the situation, while as an actress she scored heavily, singing in the duet with Amneris, the scene in the forest with her father and the passionate duet with Radames with tremendous effect."

Ganz-Spalding

Farewell Joint Piano-Violin Recital

COLUMBIA THEATRE

This Sunday Afternoon at 2:30

Brahms Violin—Piano Sonata; MacDowell's "Eroica" Piano Sonata; Suite for Violin and Piano by Spalding and Solo Numbers.

Tickets, $2, $1.50, $1, at Sherman, Clay & Co., Kohler & Chase and Columbia Theater.

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Sunday Afternoons, April 8-15

PRICES—Box Seats, $2.50; Orchestra, $2, $1.50; Balcony, $1.50, $1.00; Gallery, $1.00.

MAIL ORDERS

Now to Will L. Greenbaum, Care of Sherman, Clay & Co. Ticket offices open Wednesday, April 4, at Sherman, Clay & Co., Kohler & Chase and Theater.

Chamber Music Society of San Francisco

Ballroom St. Francis Hotel

Schubert Quartet; Reger Serenade, and Dohnanyi Quintet

Admission $1.00; Reserved Seats, $1.50, at above office.

STEINWAY PIANO AT ABOVE CONCERTS

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New York Symphony Orchestra

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Zimbalist, Violin Soloist

FRITZ KREISLER CONCERTS.

Fritz Kreisler, the violinist of ever-growing popularity, will be heard in violin recitals at the Cort Theatre Sunday afternoons, April 8 and 15, under the local direction of Frank W. Healy. Kreisler first came to this country as a prodigy, back in the 80's. He made a fleeting impression, as any talented boy is likely to make. Returning home, he went into retirement for several years, and when he next visited America it was as a mature artist. For years he played in America to audiences which the newspapers said made up in warmth of approval what they lacked in size. Six years ago Mr. Kreisler came under the management of C. A. Ellis of Boston. He appeared almost exclusively in concerts with the Boston Symphony Orchestra. Then for the first time the American public seemed to awake to the real quality of the man, and when he returned the following year to give a series of concerts his audiences immediately more than doubled in size wherever he played. In the course of a season Kreisler now plays to more people throughout the country than most other instrumentalists. Indeed, it is safe to say that he plays to a greater number of people in the course of a season than most other artists, vocal or instrumental, in this country. It has been calculated in the offices of Mr. Ellis that more than 200,000 people paid to hear him last season.

Kreisler has so popularized the violin that his prosperity finds reflection in the prosperity of other violinists. The secret of his popularity is not difficult to find. His is a personality at once modest and sincere. He is a master in the art of program building. Add to this the very important fact that he is the supreme master of the violin of our time; that the technic of the instrument has no difficulties for him, and that the tone he draws from it is notable for its purity and sweetness, and you have the secret. Here are the San Francisco programs:

April 8, 1917—(a) Suite in E major (Bach), (Prelude—Gavotte—Minuet I and II—Gigue), (b) Adagio and Fugue in G minor (for violin alone) (Bach); Concerto No. 2 in D minor (Wieniawski); (a) Andantino (Padre Martini), (b) Prelude and Allegro (Pugnani), (c) Allegretto (Bocherini), (d) Chanson Louis III et Pavone (Couperin), (e) Ballet Music from Rosamunde (Schubert); (a) Berceuse Romantique (Kreisler), (b) The Old Refrain (Arr. by Kreisler); (Viennese Popular Song), (c) Caprice Viennois (Kreisler).

April 15, 1917—Concerto in C major (Vivaldi); Concerto in E minor (Mendelssohn); (a) Air on G string (Bach), (b) Minuet (Porpora), (c) Scherzo (Dittersdorf), (d) La Precieuse (Couperin), (e) 24th Caprice (Paganini); (a) Slavonic Fantasy (Dvorak-Kreisler), (b) Rondino (On a Theme by Beethoven) (Kreisler), (c) Tamborin Chinois (Kreisler); Carl Lamson, accompanist.

MAUDE FAY NOW AT HER BEST.

Maude Fay, the California girl who in turn has been leading dramatic soprano at the Royal Opera, Munich, Covent Garden, London, and the Metropolitan Opera House in New York City, and who will be heard in recital at the Columbia Theatre on Sunday afternoon, April 1, at 2:30, sharp, under the local direction of Frank W. Healy, is a great admirer of Signora Delia Valeri, a celebrated vocal teacher now residing in New York City. Those friends of Miss Fay who heard the handsome San Franciscan when she was conquering in opera at Munich and who felt that the Fay voice as heard on the occasion of her last visit to San Francisco was not at its best, will be pleased to learn that her last winter's indisposition, which caused the canceling of so many lucrative engagements and which resulted in a serious but successful operation, has been quite overcome, and that her glorious voice has perfectly regained its fullness and its beauty.

It is to Signora Valeri that the great artists of the Metropolitan Opera House take their troubles. She did wonders for the great coloratura, Frieda Hempel, and for the great mezzo-soprano, Matzenauer, whose voice she raised to a dramatic soprano. Valeri was also the teacher of Iole Pastori, the San Francisco lyric soprano, who, many claim, has one of the most perfect voices in the world. Mme. Matzenauer declares that Signora Valeri is one of the greatest singing teachers in the world; and now comes Maude Fay, with the advantage of having studied under the world's greatest singing masters, to declare that Signora Valeri is superior to any of them. During the past year Miss Fay has confined herself almost entirely to studying Italian repertoire with Signora Valeri.

Miss Fay's recent appearance in Philadelphia with the Philadelphia Symphony Orchestra, her concerts at Washington, D. C., and elsewhere, have been one continuous triumph. Everywhere critics were a unit in praising her beautiful voice and her pleasing personality. Speaking of her appearance as Elsa at the Metropolitan only last December, a New York critic wrote: "Maude Fay's portraiture of Elsa was rarely beautiful. I do not recall a more moving, dramatic exposition of Wagner's spineless and exasperating heroine. Miss Fay is a Californian who has brains and a pulchritude."

Seats for the concert will be on sale next Monday morning, March 26, at the box offices of the Columbia Theatre, Kohler & Chase, and Sherman, Clay & Co. Mail orders accompanied by checks are now being received by Frank W. Healy, 906 Kohler & Chase Building, and will be filled in the order of their receipt and as near the desired locations as possible.

If all the friends of the Pacific Coast Musical Review would join forces it would take only a few days to publish a sixteen page weekly music journal in California.

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LONDON COMMENTS CONCERNING JAS. GODDARD.

James Goddard deserves high praise for the singing of Fasolt in Das Reingold.—London Sunday Times, April 28, 1912.

The chief honors of the performance fell to the mighty voiced Herald of James Goddard.—London Daily Mail, May 15, 1913.

The announcement of The Herald in Lohengrin was splendidly delivered by James Goddard, whose commanding presence and clearness and firmness of enunciation notably strengthened the performance.—London Referee, May 18, 1913.

Mr. Goddard, the new American basso, has a beautiful voice and sang with dignity the part of the Landgrave in Tannhäuser.—Manchester Guardian, November 21, 1911.

Mr. Goddard made the part of The Herald in Lohengrin stand out by the beauty and sonority of his tone and declamation.—London Times, May 18, 1913.

James Goddard sang the music of the Landgrave in Tannhäuser with superb timbre.—London Morning Post, November, 1911.

Mr. Goddard as the High Priest in Samson and Delilah was excellent and his voice gorgeous.—Onlooker, January 1, 1912.

In Samson and Delilah the only newcomer in the cast was James Goddard, who made a dignified and impressive High Priest. He is a young artist who has come on very rapidly during the present season. With his fine physique and his voice to correspond, he is excellently qualified for parts such as those in which Pol Plancon used to delight us.—London Times, May 22, 1912.

In the gala performance of Aida at Covent Garden, in which appeared Caruso, Scotti, Destinn and other notable artists, the performance of James Goddard as the High Priest was in keeping with the unusual importance of the occasion. Seldom has there been such enthusiasm and as many curtain calls, even on Caruso nights.—London Evening Standard, May 25, 1913.

Caruso was very delighted with his reception and the audience was very amused, as the curtain went up suddenly for another call, to see him indulging in by-play with James Goddard, who was the High Priest in the literal sense of the word, and who sang with fine sonority and dignity the part of Ramfis.—London Daily Chronicle, May 28, 1913.

Queen Alexandra was present at the gala performance of Aida given last night at Covent Garden. Among the notable cast was James Goddard, who sang the part of the King in Aida excellently, though for the first time. —Manchester Guardian, May 15, 1912.

JOSIAH ZURO

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TELEPHONE HARLEM 2583

BRAHMS QUARTET IN OAKLAND.

The Brahms Quartette of Oakland, composed of Carolyn Crew Hill, soprano; Lucy May Van De Mark, contralto; N. Charpenning McGee, tenor; Stephen Wyckoff, baritone, with Josephine Crew Aylwin at the piano, will give a concert in the ballroom of the Hotel Oakland, Monday evening, March 26th. Each member of the quartette is a prominent soloist, while Mrs. Aylwin is one of Oakland's widely known musician-composers, and the program has been so compiled as to interest the lovers of both ensemble and solo work.

Aside from the principal number of the evening, Brahms' Liebeslieder, Op. 52, the quartette will present The Morning of the Year, Op. 46, by Charles Wakefield Cadman. This will mark its premiere performance in this vicinity. It is a composition of rare beauty and color, each voice having been given a prominent piece of reading, built around the two themes. Many prominent musicians have signified their intention of hearing this gem from Cadman's pen.

Aside from the ensemble work, each member will contribute a group of solos.

CLARENCE EDDY'S TRIUMPHAL TOUR.

Eminent American Organist Gains Lavish Praise on His Annual Transcontinental Tour Through America.

The following press comments received by Clarence Eddy on his annual American concert tour speak for themselves:

Eddy thoroughly demonstrated the wonderful possibilities of the organ. Whether classic or lighter numbers, he played with a vivid descriptiveness and a beautiful blending of melody. It has been said of Eddy that his playing is like the singer with perfect diction, every word is given the proper inflection to carry home its meaning.—St. Joseph (Mo.) Gazette, January 19, 1917.

* * *

Mr. Eddy has lost none of his perfect manual and pedal technic, and if such a thing is possible of one who for so many years has deserved the reputation of being one of the greatest of living organists, he has gained in musicianly interpretation and absolute finish.—St. Joseph (Mo.) News Press, January 19, 1917.

* * *

Clarence Eddy, American organist, gave a most enjoyable recital on Friday evening at St. John's Evangelical Lutheran Church, Hope and Margaret streets. He chose a program which gave play to his keen feeling, form and balance and highly sensitized interpretative skill, and while there was a wide divergence of values in the compositions themselves, he made each one interstiing.—St. Paul Daily News, February 10, 1917.

* * *

There was about the selections from their works played by Mr. Eddy, a distinction, an elegance, an unmistakable musical aristocracy that the commonplace though melodious and often pleasing efforts of most of the modern writers of organ music simply do not possess. The difference in imaginative quality between Couperin's simple and satisfying "Soeur Monique," Martini's daintily, ballet-like "Gavotte" (charmingly played by Mr. Eddy), and, for instance, H. A. Wheeldon's "Evening Chimes," and Percy E. Fletcher's "Fountain Reverie" was very marked. The attractiveness of the latter examples is undoubted, but also undoubted is its superficiality.—St. Paul Pioneer Press, Feb. 10, 1917.

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO.

On Tuesday afternoon next, March 27th, the Chamber Music Society of San Francisco makes its final appearance of the season. The program for this occasion has been carefully selected. The string quartet, Messrs. Persinger, Ford, Rovinsky and Britt, will play Schubert's ever charming quartet in A minor, Op. 29. Messrs. Hecht, Ford and Rovinsky will offer Max Reger's Serenade in D minor for flute, violin and viola, and in response to numerous insistent requests, Mr. Ormay and the strings will play Dohnanyi's Quartet in C minor, Op. 1, which will be remembered by patrons of these concerts as a source of much enthusiastic approbation two seasons ago.

Following the concert the Chamber Music Society will fill several outside concert dates and then disband for a vacation, resuming their summer practice for next season in July. The Chamber Music Society of San Francisco ranks now with the very best in the country and is certainly a source of great pride to our music-loving community. Mr. Hecht has valiantly fought for the cause of the highest class chamber music for the last seven years—and for that which he has given us, let us assist him next season to the success his efforts are winning and deerving. It is to be hoped there will be no vacant seats next Tuesday afternoon.

TINA LERNER BACK FROM HAWAII.

Tina Lerner, the Russian pianist, and her husband, Vladimir Shavitch, returned on February 20th from a delightful visit to Honolulu, which was planned mainly as a vacation. Miss Lerner only expected to give two concerts, but such was the success of her first recital at the Opera House that three more concerts were given, the last one being a two-piano recital by her and Mr. Shavitch, at which exclusively two-piano compositions comprised the program. Tina Lerner's concerts were pronounced as among the most succesful ever given in the Islands, crowded houses welcoming her at every appearance. The Honolulu Star-Bulletin said: "What Maud Powell is to the violin, Tina Lerner is to the piano—its mistress and its enchanting interpreter." Miss Lerner was extensively entertained by Honolulu's most exclusive society, many dinner-parties and receptions being given in her honor. The artist and her husband made the trip to the volcano of Kilauea, on the island of Hawaii, one of the world's greatest sights. Landing in San Francisco at noon, Miss Lerner left the same evening for a tour of the Northwest, including appearances in Seattle (with the Philharmonic Orchestra), Bellingham, Portland and other cities.

JOHN C. MANNING'S PIANO RECITAL.

By Abbie Gerrish-Jones

A Piano Sonata Recital was given at Sorosis Club Hall on Thursday evening, March 15th, by John C. Manning, in which entire Sonatas of Beethoven, Chopin and MacDowell were given, a program the compass of which could not readily be accomplished by many pianists without much previous preparation. Mr. Manning has, however, an extensive repertoire which he is too modest to make known in his own behalf and which is discovered only on such occasions as this. The proficiency of his technic and his refinement of interpretation make him a delightful exponent of Chopin, who requires refinement as well as poetry in the voicing of his compositions, and to Beethoven Mr. Manning bring sincerity and depth of thought most satisfying to those who feel the religious tone in the music of the great writer. MacDowell often requires a supervirility in the treatment of some of the movements of his sonatas and a brusqueness which one does not always find in the pianist who is a satisfactory interpreter of Chopin, and I like Mr. Manning best in the more poetic movements where a light, fine treatment is required for adequate expression and delicacy of touch not found in the more virile performer. I am glad to see Mr. Manning coming out more before the public, as his rare talent and his work ever bears the stamp of sincerity and thorough understanding.

CANTATA AT MILLS' COLLEGE.

An event of great importance to those interested in church choral music will be the forthcoming performance of Stainer's cantata, The Daughter of Tairus, at Mills' College on Palm Sunday afternoon, April 1st, at 3:30 o'clock. Upon this occasion the Mills' College choir will unite with the choir of Plymouth Congregational Church, under the direction of Alexander Stewart. Homer Henley, the well known basso, whose work as an oratorio singer has placed him in the forefront among California singers, will assist the regular soloists of Plymouth Church, Mrs. Katherine Gail Morrish, soprano; Mrs. Edna Fischer Hall, contralto; and Herbert Mee, tenor. William Carruth will be at the organ and Miss Marian Nicholson, violinist, will be heard in violin solos and obligato numbers. The public is invited to enjoy this service of music.

BEHYMER'S UNPARALLELED STRENUOSITY.

L. E. Behymer, the exceedingly busy California impresario, has been in this city quite frequently of late in connection with the numerous musical enterprises in which he is interested. During ninety-one days he has not less than ninety-nine musical events, which include eight performances of the Boston Opera Company in Los Angeles and nine in San Francisco, Mr. Behymer having booked the company on the Coast. On February 26th and 28th, Mr. Behymer had the following musical attractions appear in California: Louis Graveure, Sacramento; Charles Wakefield Cadman and Princess Tsiania, Fresno; Mme. Melba, Pasadena; Flonzaley Quartet, Porterville; Boston Opera Company, San Francisco, and the Zöllner Quartet, Claremont College; all of these were on February 26th. On February 28th, as follows: Flonzaley Quartet, Los Angeles, afternoon; Melba, Los Angeles, evening; Muratore and Cavallieri, Santa Barbara, evening; Boston Opera Company, San Francisco; Charles Wakefield Cadman and Princess Tsiania, Long Beach; Zöllner Quartet, Santa Barbara, afternoon; Graveure, San Diego.

Other artists appearing later and included in the ninety-nine events in ninety-one days are: Cecil Fanning, Josef Hofmann, Damrosch Orchestra, Rudolf Ganz and Albert Spalding, Efrem Zimbalist, Elena Gerhardt, Fritz Kreisler and Reinhold de Warlich. Mr. Behymer will give five concerts with Ganz and Spalding in which the artists appear separately. He also gives two separate concerts with Zimbalist and one with Warlich, and Kreisler at the piano.

Surely this is a record to be proud of.

AMERICAN GUILD OF ORGANISTS.

The annual dinner of the Northern California Chapter of the American Guild of Organists was held at the Hotel Oakland, Tuesday evening, February 6th. Edwin H. Lemare was the guest of honor. Among other guests were Walter Handel Thorley, a distinguished English organist, now living in Berkeley, and Alexander T. Stewart, President of the California Music Teachers' Association. John Haraden Pratt, Dean of the Chapter, spoke of the history and development of the Organists' Guild, and of the important position it now occupied in this country. He paid a high tribute to Mr. Lemare, the man, as well as the musician.

The members of the Guild present unanimously went on record as being strongly opposed to the so-called Music Teachers' Act which is now pending at Sacramento. A hope was expressed that the beautiful organ at the San Francisco Auditorium might be used only in the dignified way befitting such a splendid and noble instrument—that it should not be degraded into an instrument to be used on any occasion, from a Poultry or Automobile Show to a Mardi Gras Ball. It was suggested that a commission might be appointed by the Mayor to take charge of the organ, and to pass upon the use to which it is put. This commission to be formed of representative musicians, such as the Conductor of the S. F. Orchestra, the Dean of the Organists' Guild, the President of the S. F. Music Teachers' Association, the President of the Musicians' Club, the President of the Musical Association.

IN SAN JOSE AND VICINITY.

February 1st, Edwin Lemare in organ recital at First M. E. Church; 8th, First concert of Santa Clara County Music Teachers' Association at Women's Clubhuse; 15th, Walter B. Kennedy in vesper organ recital at First Presbyterian Church; 16th, Miss Frances Ingram sang at College of the Pacific; 17th, Mme. Lorna Lachmund in costume concert at College of Notre Dame; 22d, Miss Alice Concling in vesper organ recital at First M. E. Church, and Argall Brothers in concert at First M. E. Church; 23d, "Pirates of Penzance," given by local talent at Saratoga, under direction of Miss Isabella Morgan.

Frank W. Healy Announces

Maud Fay

Song Recital

Columbia Theatre, Sunday
April 1, at 2:30 p. m.

and

Fritz Kreisler

[DIRECTION C. A. ELLIS]

Two Violin Recitals

Cort Theatre, Sundays,
April 8 and 15, at 2:30 p. m.

Steinway Piano

Prices Fay, Kreisler Recitals: $1, $1.50, $2.00 and $2.50. Fay tickets ready next Monday; Kreisler tickets following Monday, at usual places. Mail orders to Frank W. Healy, 906 Kohler & Chase Building.

CHAMBER MUSIC SOCIETY OF SAN FRANCISCO

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Louis W. Ford *Gyula Ormay*
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ARTHUR SHATTUCK, Soloist

Cort Theatre, Sunday, March 25, at 2:30 Sharp

All-Tschaikowsky Program:

Symphony No. 6, B Minor ("Pathetic")
Concerto for Piano, B Flat Minor .....Mr. Shattuck
Overture, "The Year 1812"

Tickets at Sherman, Clay & Co, except concert day; Cort Theatre concert day.

NEXT—Last Pair Symphonies: Friday, March 30, at 3 p. m., and Sunday Morning, April 1, at 11 o'clock.

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DELIGHTFUL ENSEMBLE ORGANIZATION.

We have always maintained that the musical atmosphere of a community must be created in the homes, and from there must spread out through the community. There are few homes in this city that accomplish more in this direction than the home of M. P. Goldsmith and Miss Corinne Goldsmith, where a number of ambitious young musicians meet to interpret the classics. Some of the works recently played in this ideal musical home appear on the program appended to this article. It will be seen that the same compositions were at times interpreted by different people. Such study is really most valuable and those who come together for this purpose are doing a great deal for themselves and for music in general. Here is the program recently played:

Thursday, March 15, 1917—Trio (Selected), violin, Miss Weilheimer; cello, Mr. Bracamonte; piano, Miss Franzen; Quartette, Op. 16, Andante, cantabile (Beethoven), rondo—allegro ma non troppo, violin, Miss Shaw; viola, M. P. Goldsmith, cello, Mr. Nichol, piano, Miss Goldsmith; Song (Selected); Overture, Raymond (Thomas), first violins, Miss Shaw, Miss Weilheimer, Miss Coffin, Miss Canty; second violins, Miss Sterner, Miss Preling; cello, Mr. Bracamonte, Mr. Nichols; flute, E. J. Goldsmith; piano, Miss Goldsmith, Miss Franzen; Trio, D minor, Op. 32 (Arensky), scherzo, violin, Miss Shaw; cello, Mr Nichol; piano, Miss Goldsmith; Double Quartette, allegro con brio (Haydn), first violin, Miss Shaw, Miss Coffin; second violin, Miss Canty, Miss Freudig; viola, M. P. Goldsmith; cello, Mr. Nichol, Mr. Bracamonte; Alternates, first violin, Miss Sterner, Miss Weilheimer; second violin, Miss Coffin, Miss Shaw; Quintette, Op. 44 (Schumann), allegro brilliante, first violin, Miss Coffin, Miss Weilheimer; second violin, Miss Canty, Miss Sterner; viola, M. P. Goldsmith; cello, Mr. Bracamonte, Mr. Nichol; piano, Miss Goldsmith.

MISS EMILIE NELSON'S SUCCESS.

Miss Emilie Nelson, well-known singer, has been quite active, giving many programs out of town. Wherever she has appeared she has won recognition as a thorough artist—so captivating her audiences that they have requested return engagements. On January 2d Miss Nelson sang at the meeting of the State Music Teachers' Association. A critic who was present stated that Miss Nelson's singing was superb. Biss Beatrice Clifford accompanied in her usual excellent manner.

The following are a few press comments on the soprano's resent appearances: "The singing of Miss Emilie Nelson was splendid. Her rich, sympathetic voice fairly enthralled her auditors." * * * "The singing of Miss Nelson was a choice feature and was roundly applauded. Her voice is warm, brilliant and flexible with great range and power. Her work shows finish and artistry." * * * "Miss Nelson possesses a soprano voice of rare beauty and finish. * * * Her tone production is beautiful, the diction perfect, and the interpretation excellent." * * * "Miss Nelson would be negligent in her duty to her instructors if she failed at any time to express in her performance the high art of which she is capable. A student friend and assistant of the late and famous Herman Perlet, Miss Nelson is still conducting his classes. No higher compliment could be accorded her than that Mr. Perlet trusted her to carry on his work."

EDWIN LEMARE ENGAGED AS CITY ORGANIST.

(From S. F. Chronicle)

Edwin Lemare will be San Francisco's official organist, in charge of the big exposition organ at the Auditorium. This was decided by the Board of Supervisors yesterday after a deadlock which has lasted for months, and which was finally broken with the agreement that, along with Lemare as official organist, three other organists are to be given opportunity to show their worth in concerts. The others are Clarence Eddy, Uda Waldrop and Achilles Artigues, who will be paid for their services.

Lemare will receive, for not less than 104 concerts, $10,000. The period of his contract, which will be drawn up at once by the Auditorium Committee of the Supervisors and presented to the Board for its approval, will probably be for one year. This would mean two concerts a week by Lemare, at a cost of less than $100 a concert. The $10,000 will be paid Lemare out of the profits of the concerts. In case of a deficit, twenty unnamed citizens have agreed to stand back of the city to the extent of $10,000.

If all the friends of the Pacific Coast Musical Review would join forces it would take only a few days to publish a sixteen page weekly music journal in California.

Phillip Peltz Great Band

PHILLIP PELTZ, RUSSIAN CONDUCTOR AND CORNET VIRTUOSO

Pelz's Russian Imperial Court Band of the Panama-Pacific International Exposition was one of the most extraordinary musical attractions at the great World's Fair.

Season Engagements Now Booking

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SIGNOR ANTONIO DE GRASSI'S TRIUMPHS.

Signor Antonio de Grassi, the distinguished violin virtuoso, recently returned from a concert tour through California as the assisting artist of Mme. Melba. The tour extended through a period of two weeks and Signor de Grassi had the satisfaction of receiving ovations in every city he appeared. He played the Rondo Capriccioso by Saint-Saens, several of his own compositions, a group of Kreisler works and Ballade and Polonaise by Vieuxtemps.

Signor de Grassi played recently at one of the Wednesday night musical club events given at the residence of Mrs. Frances Carolan in Birmingham. It was the closing event of a series and celebrated the opening of the new Carolan mansion. Signor de Grassi here scored another distinct success. Other artists who appeared on this occasion and also received much applause were: Miss Criticos, soprano, of New York, Uda Waldrop, accompanist, Kajetan Attl, harpist, and Alfred Walleostein, cellist.

Signor de Grassi also made an excellent impression at the Belgian Benefit concert given at the residence of Miss Marion Huntington, 32 Maple street, near Jackson, on Wednesday evening, March 21st.

ELIZABETH LATHAM'S SUCCESS IN NEW YORK

Miss Elizabeth Latham of this city has recently scored a series of artistic successes in and about New York City. She is in great demand at the residences of wealthy music patrons and receives fine remuneration. She is now under the management of the Music League of America and recently appeared at the Hotel Plaza, New York, in conjunction with Miguel Llobet, the famous guitarist. The event was under the patronage of leading New York Society people and Miss Latham scored a distinct triumph. The complete program presented on this occasion was as follows: (a) Händel—Care Selve, (b) H. H. A. Beach—Elle et moi, (c) Frank L. Sealy—If I were a little Bird, Miss Latham; (a) Sor—

ELIZABETH LATHAM

A Charming and Gifted San Francisco Soprano Who is Gaining Artistic Triumphs in New York

Menuet, (b) Tarrega—Caprice Arabe, Mr. Llobet; (a) Carey— Pastorale, Figgy Dew, Pastheem Fionn, (Old English and Old Irish, 16th-17th century), Miss Latham; (a) Bach—Bouree, (b) Granados—Danse Espagnole, Mr. Llobet; (a) Frank La Forge—Longing, (b) Negro Melody—Deep River, (Arranged by William Arms Fisher), (c) Florence Turner-Maley—Song of Sunshine, (d) Mary Turner-Salter—A Fancy, Miss Latham; (a) Coste—Etude, (b) Tarrega—Fantaisie Espagnole, Mr. Llobet; Burgmilles—Spanish Serenade, Miss Latham and Mr. Llobet.

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Theodore Spiering

The Eminent American Violinist

PHILADELPHIA ORCHESTRA

Excellent Performance of Beethoven's Violin Concerto Feature.

The really enjoyable feature of the concert given by the Philadelphia Orchestra at the Academy of Music yesterday afternoon was an excellent performance by Mr. Theodore Spiering of the Beethoven violin concerto. Mr. Spiering, who is less well known in this city than his merits deserve, but who in Europe and elsewhere enjoys a high reputation, is an artist of the first class and a violinist of exceptional distinction, whose interpretation of the Beethoven music was in all respects satisfying and agreeably impressive.

His tone is not quite as full as that of some others, but there can be no quarrel with its quality, and a thoroughly well developed technique was exhibited in the ease with which he surmounted the difficulties of a formidable score. Upon its emotional and intellectual sides his playing was not less admirable. The feeling of the music was expressed with an appropriate dignity and a becoming reticence and without any of those exaggerations in which lesser lights are prone to indulge. Altogether Mr. Spiering's performance was that of an artist who intelligently appreciates the composer's intent and seeks only to express it without any attempt at self-exploitation, and as such it was heartily applauded and greatly enjoyed.—Philadelphia Enquirer, March 3, 1917.

Another interesting part of the program was that given over to the Beeethoven D major concerto for violin, played by the distinguished American violinist, Theodore Spiering, who has long been identified with the best musicianship of this country. Spiering's style is that of the student. His work is analytical, but full of warmth and color, and his music is delivered with a freedom from mannerisms and a straightforward simplicity peculiarly American. Technically Spiering is, of course, a master, his brilliant tone seeming to possess endless variety and speed. He was warmly received and was recalled many times.—The Philadelphia Record, March 3, 1917.

There were qualities in his interpretation that were meritorious in a superlative degree. In the first place, one was made to feel that he gave the mind and art of a scholarly sobriety to the meditation and the utterance of the meaning of the work, with no thought of personal display. The sound, though not large, was of limpid purity; the execution was unfaltering. There was always beautiful correctness of form and there was a balanced and symmetrical definition of the melodic outlines. Mr. Spiering played consistently with the Orchestra whose full power was considerately held in leash; and his modest manliness devoted to the noblest of music for his instrument was not misapplied, for when all is said and done, there are few violinists before the public today who can offer a reading so genuine, so sound and scholarly, so free from pretense and sentimental exaggeration. As in the Mendelssohn Concerto, so translucent is the setting of the thought that the least weakness of the expositor becomes glaringly apparent. Mr. Spiering emerges from the ordeal with enhanced personal and artistic distinction.—Philadelphia Public Ledger, March 3, 1917.

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He whose product is good enough or great enough to attain leadership will lead. He who by his courage and industry has blazed a new trail, will see that trail a highway. He who by his genius and perseverance has created an article which is epoch making in the arts, will see that epoch recorded and will reap the just reward of his efforts.

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FANNING AND TURPIN POPULAR WITH SCHOOLS.

Cecil Fanning and H. B. Turpin have given recitals for over seventy schools and colleges, and at many of these institutions of learning, so popular is their combined work, that they have appeared three to seven times. This fall they have added many new schools and colleges to their long list, and before the holidays will have appeared at the following: University School of Music, Lincoln, Neb.; Westminster College, New Wilmington, Pa.; Cornell College, Mt. Vernon, Iowa; Marlin High School, Marlin, Texas; Ouachita College, Arkadelphia, Ark.; State Industrial School, Lafayette, La.; State Normal School, Natchitiches, La.; Judson College, Marion, Ala.; Blue Mountain College, Blue Mountain, Miss.; State University, Columbus, Mo.; State University, Lawrence, Kansas, and Tallahassee College, Fla. These schools form but a small portion of their extensive bookings, and Mr. Fanning remarks: "Though the fulfilling of these school engagements sometimes means broken railway journeys, badly cooked and irregular meals, and unspeakable hotels, yet all the physical discomforts are instantly forgotten when one faces these eager audiences of young people, and feels the thrill of their genuine enjoyment and desire to listen and learn. Very often the program is lengthened into ten extra songs, but fatigue is of no consequence, for who could help giving freely and joyfully to such enthusiastic audiences."

VESPER ORGAN RECITALS IN SAN JOSE.

The San Jose Branch of the Northern California Chapter, A. G. O., has just completed a series of nine vesper organ recitals. The programs were given by: Warren D. Allen, A. A. G. O., Dean of Pacific Conservatory of Music and Organist of Trinity P. E. Church; Myrtle L. Shafer, Organist of First M. E. Church and Instructor in Organ at Pacific Conservatory; Alice Conchlin, Organist of Los Gatos M. E. Church and student at Pacific Conservatory; Walter B. Kennedy, Organist of the First Presbyterian Church;; Susan Boulinge, Organist of St. Paul's M. E. Church; Ross B. Ring, Organist of College Park Church, Student of Pacific University; Elizabeth Pugh, Organist of Second Presbyterian Church; Lucy Valpey, Organist of First Christian Church; Hugh Kinney, Pupil of Warren D. Allen.

The organ department of the College of the Pacific has done much toward stimulating the activities of this Branch of the Guild, and five of the nine recitals were given by faculty and students of that institution. The success of this series of recitals has caused the First Methodist Church to commence a similar series of vesper recitals during the mouth of March, to be given by their own organist, Miss Shafer. San Jose has had the privilege of hearing a recital during the season by E. H. Lemare, and his program, given in the First Methodist Church, included: Toccata and Fugue in D minor (Bach), Minuet (Boccherin), First Sonata (Mendelssohn), Evening Song (D'Evry), Madrigale, Chant due Bonheur (Lemare), Improvisation, Marche Cortege (Gounod).

Altogether, San Jose has had the most interesting year in its history as far as organ playing is concerned. The prospects are bright for the continual raising of the standards and conditions under which organists are laboring here, in the future.

PACIFIC CONSERVATORY SPRING TERM.

The Pacific Conservatory of Music opened for the spring term on Tuesday, January 16, for registration. All records for attendance have been broken, and the spring semester gives promise of being the busiest that the school has ever known. The four teachers in the piano department are all so busy that negotiations are already in progress for the addition of another splendid artist to the teaching staff for next year. Until that time no new applications for piano work this spring can be accepted.

Miss Blanche Hamilton Fox, in her newly established studio in connection with the Conservatory, has drawn to her and the school numerous professional as well as amateur students. Eight recitals will be given by the Class of 1917 during the spring, including the Commencement program with orchestra on May 20th, and several of this year's graduates are already worthy of being introduced as young professional artists of great promise.

On February 16th, Frances Ingram, of the Chicago Grand Opera Company, appeared at the school under the auspices of the Pacific Musical Association. Rudolph Ganz, pianist, and Albert Spalding, violinist, will appear in joint recital March 20th, and this will be a particularly gala occasion. The Pacific Choral Society has already begun rehearsals for the spring concert, a May Choral Festival, which is to comprise a mixed program of extraordinary interest, including Converse's cantata, "The Peace Pipe," which will be performed for the first time in California.

A most interesting program was prepared by the members of the Arrillaga Musical Club on Thursday afternoon, March 8th, at the regular meeting. The same was devoted to Lives and Works of Godard and Nevin. The following numbers were given: Piano solos—Good Night (Nevin), Love Song (Nevin), Alice Encoyand; Reading on Nevin, Bessie Pangburn; Piano solo—Morning Breeze (Godard), Bessie Maher.

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Miss Mary Newton, an excellent contralto, graduate of Notre Dame College and a pupil of Josiah Zuro, returned from a four months engagement with the Redland Stock Company in Reno, Nevada. Miss Newton was second leading woman with the company and scored a brilliant success. She received fine criticisms and interpreted five big leading roles. She was specially successful in the leading role of The Deep Purple. Her splendid contralto voice came to the fore in interpolated solos, and particularly in the Cohan musical comedies. She proved unusually successful.

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NASH ENSEMBLE CONCERT.

By Abbie Gerrish-Jones

The opening concert of the fourth season of the Nash Ensemble was given on Friday afternoon, February 23d, with a full house in attendance. The first number on the program was a Sonata for flute and piano by Haydn, played by Frederic C. Zeh and Miss Caroline Augusta Nash. The composition, like all of Haydn's works, is overflowing with melody, and particularly well suited to expression by the flute, which Mr. Zeh plays with the ease of an expert flutist. The number was well received and both performers were recalled.

In the next number, second on the program, Miss Nash appeared in a violin solo, the "Trillo del Diavolo" of Tartini, a Sonata for violin in four movements, in which Miss Nash was supported by Mr. Sigismond Martinez at the piano. Two trios for flute, violin and piano, followed: the Bach Sonata in G and the "Golden Sonata" of Purcell, both of which were heartily encored. The closing number was Reinecke's lovely "Undine," a Sonata for piano and flute, the five movements of which most graphically depict the evolution of Undine from her carefree water nymph nature, through the power of love to that of a woman with a human soul. This is one of the most beautiful compositions for flute and piano that I have ever heard, and is quite out of the ordinary type in every way, the music being absolutely descriptive and in keeping with the various pictures to be brought to the mind of the listener. It was given a beautiful rendition and was the finest thing presented on the program. Miss Nash has for many seasons been presenting programs which are compiled of works seldom heard in our community, and she deserves much credit and the thanks of the public for the perseverance and musical interest that enable her to continue her search for works that shall prove of unusual interest to the musical public of San Francisco.

There will, as usual, be six concerts altogether before the close of the season, and it may be anticipated with certainty that the coming programs will be as full of pleasant surprises as those in the past have proved to be. The Nash Ensemble this year includes the following personnel: Miss Caroline Augusta Nash, piano and violin; William Albert Prior, violin; Rudolph Kirs, violoncello; Louis Previati, contra basso; Brooks Parker, flute; Frederic Zeh, flute; Astore Lombardi, oboe; Nicola Zannini, clarinet; Eugene B. La Haye, bassoon; Franz Emil Huske, horn; Sigismondo Martinez, piano and organ.

ALCAZAR.

"The High Cost of Loving," Kolb & Dill's latest success, the laugh-riot of the season, will begin its fifth week of overwhelming success at the Alcazar Theatre on Monday night. Kolb & Dill, supported by their excellent company, are presenting what is unquestionably the funniest show San Francisco has witnessed in a generation. In the first place, "The High Cost of Loving" was a huge success when originally presented as a straight comedy, having been written as such by Frank Mandel, the Californian playwright, who has more than one New York success to his credit. In acquiring it as a vehicle for their inimitable fun-making, Kolb & Dill individualized this clever farce with a great deal of their own original comedy, and then, to lend beauty and charm to the production, introduced a bevy of beautiful girls for the big song revue in the third act. This feature has served not only to please the eye and ear but also to give the audience a chance to ease their aching sides. There is fun, "pep" and a dash of ginger in "The High Cost of Loving" which has proven its worth by the unprecedented demand for seats. The theatregoing public seem never to tire of it. Matinees are given only on Thursdays and Saturdays.

ELEVENTH PAIR OF SYMPHONY CONCERTS.

(Continued from Page 1)

ter of composition is a genius of whom America has every reason to be exceedingly proud.

Horace Britt played Saint-Saens' concerto for violoncello in A minor, Op. 33, in a manner that we can not imagine to be improved upon. He has fathomed the freshness and limpidity of the French school of composition as represented by Saint-Saens as no other cellist we have heard has done. His flexible, clean, pleasing tone, coupled with his clear, fluent technic, secures artistic effects of that dainty and appealing nature which only a virtuoso on the instrument is able to bring out effectively. This is the second time we have heard Mr. Britt play this exquisite work and we still maintain that we never heard it played quite so artistically, nor do we expect to ever hear it interpreted more satisfactorily. This

FRITZ KREISLER
The Eminent Violin Virtuoso Who Will Appear at the Cort Theatre Sunday Afternoons April 8 and 15

is a tribute to Mr. Britt's exceptional talent which we cheerfully record.

The program ended with Weber's ever charming Oberon Overture, by all means one of the most melodious and finest conceived works of this kind ever written. Mr. Hertz was exceptionally happy in giving this work a decidedly inspiring interpretation, giving the program a finish that will be long remembered by those who heard it.

The Palace Hotel gave the fifty-second "pop" concert in the Palm Court on Sunday evening, March 4th, with the Palace Hotel Orchestra under the direction of Herman Heller. For this occasion the orchestra had been increased to forty pieces, and the program included works by Mr. Heller which revealed the exceptional talent of this fine musician.

The Artists' Series of Musical and Dramatic Evenings, announced in this paper to take place in the Epworth Methodist Church on February 26th, March 12th and 19th, have been postponed to take place in April. These consist of readings with musical accompaniment by Harry Kendall Bassett, April 9th; Lecture, Beethoven—The Mystic, by Mrs. John Potts Brown, April 16th; and a piano recital by Thomas Frederick Freeman, April 23d.

Book and Music Reviews

By ELIZABETH WESTGATE

Many of us are not inclined to be statistical, and to some of us the ramifications of the laws of averages are not understood, though most of us have heard of them. Still, it is only reasonable, laws and statistics aside, to believe that not every song of the dozens and dozens published yearly can lay claim to excellence. And I have sometimes wondered who sang the great annual output—if an output can be vocalized! Handsomely printed and elegantly title-paged, some of the songs must, in the nature of things, have gone begging for performance.

This year there seem to be many fewer songs, especially of the English ballad sort, to claim the attention of the public. For example—and one sure to be followed in other quarters—the famous firm of Boosey and Company are sending out only a small list. Eleven songs comprise their group, and nearly all have a right to our regard.

Bow Down Thine Ear. Vernon Eville.

The English composer who uses this professional name has written a church song which will find favor. It is honestly religious in tone, is melodiously attractive, and will be welcomed by choir singers. It is for medium voice.

When You Are Near. William H. Perrines.

A love-song of a genuine, unaffected character, dedicated to the composer's wife. While the rhythm of all the measures of the song is identical, monotony is to some degree avoided by the changing sentiment of each stanza, in the melody as well as in the poem.

A New Little Visitor. Harold Samuel.

This will most likely make its place as an "encore song." It celebrates the arrival of a new "little sister" in the family.

Hindu Lullaby. Ivor Novello.

Written by the son of Clara Novello Davies, who is a well-known voice teacher at present in New York. This is easily one of the most striking in the list. There is more than a hint of temple bells in it, and it has originality. Pleasant to relate, it has not seemed essential to the young composer to indicate a rocking cradle in his accompaniment or elsewhere. Since cradles are no longer worn, and since no modern mother, even a Hindu, rocks her babe to sleep in any fashion, 4/4 rhythm is a perfectly good one for a lullaby, even though most of the beginners in composition still essay a Schlummerlied a la Schumann for their very first opus. Perhaps Ivor Novello once thought cradle songs in 6/8, but he does so no longer.

The Pear Cross. By Charles Marshall.

Out of the Past. By Charles Marshall.

These two, by the composer of "I Hear You Calling Me," the song made famous by the espousal of John McCormack, make the same direct appeal as that much-liked melody. McCormack is singing these new pieces also, which are written with a practiced hand by a man who has found himself successful. They are intimate and gentle, and will be loved. The first of the two has organ accompaniment, and both the accompaniments are printed under the same cover.

Calling Me Home to You. F. Dorel.

One cannot praise the poem of this song, though no one would find fault with the sentiment conveyed. The verses seem to have been written to fit the none too remarkable tune. It will, no doubt, find admirers, and any critic can carp, as everybody knows.

Barley Green. A. W. Finer.

A delightful, unassuming, merry, spirited, brilliant, brief, singable song. Buy it, ye baritones, and make the most of its good qualities!

A Song of Exile. Raymond Loughborough.

A longing for Ireland, sincerely expressed, or I am an Irishwoman myself. As I am not, and as our John has this in his repertory, I would like to be believed in my estimate of its scope. It has no difficulties, and is for medium voice, effectively planned for heartfelt expression.

Constancy. Girard Blair.

A song with the same sentiment as that which animates Bohm's Still as the Night, though it will not probably gain the nearly immortal life of the German composer's work. It is tranquil and deep, and the music is happily wedded to a serene poem by Charles Hanson Towne.

The above comprise Boosey's carefully selected group of publications of this particular character.

Water Colors. Chinese Tone Poems. John Alden Carpenter. G. Schirmer.

Anything which this composer is willing to publish must receive the careful attention of those who keep pace with the trend of modern musical thought. Carpenter is a man most surely to be reckoned with. He always has something new to say, and he always says it quite in his own fashion. He has found his inspiration in many sources, this time from quaint, but very human, Chinese poems of the Eighth and Ninth Centuries, and one (and very droll it is) from a Confucian collection of five centuries before the Christian era. This last is dedicated to Maggie Teyte, and we all ought to wish most earnestly to hear her interpret its very provocative phrases. "Highwaymen" is dedicated to Tom Dobson, formerly a pupil of Jessie Wilson Taylor of Berkeley, and a youthful singer just now very much in demand in the Eastern cities, where he is presenting unique programs.

For the songs there can be only praise. They are masterly in conception, brilliant in execution. Their oriental characteristics are none the less sure because they are subtly accomplished, and there is pleasure for the accompanist as well as for the singer in their delivery. As set forth by an intelligent singer awake to their whimsical, delicate humor and pathos, assisted by a pianist equally appreciative of their great charm, the Water-Colors could not fail to make immediate and lasting friends for themselves. I look to see them on many a program this season. The four songs are printed together, in a beautiful and appropriate cover.

Progressive Violin Studies by Famous Masters. Selected and Edited by Eugene Gruenberg. Volume 2. Oliver Ditson Company.

The first volume of this fine set of studies was submitted to a well-known instructor, and he pronounced them of great excellence. This second book offers abundant material, concisely and progressively arranged, for the medium grade, and presents work in the first five positions. There seems heretofore to have been no one book covering this ground thoroughly, by giving exercises written by famous masters of the instrument. This condition the present volumes seek to change. The studies in this second book represent such masters as Mazas, Dancla, Papini, de Beriot, Spohr, Hermann, Kayser, Vieuxtemps, Don't, Rode, Depat, Venzl, Leonard Alard, Ries, and Wieniawski. With this material, with careful bowing indications and explanatory remarks, and with other aids to complete comprehension of the etudes, it would seem that every former lack has been made up. A third volume, compiled by this same eminent Boston teacher and player, is in preparation, and will cover all the positions.

ORPHEUM.

The Orpheum bill for next week will be exceedingly interesting, enjoyable and novel. Count Ilya Tolstoy, son of the great Russian Novelist and moralist, will discuss the life and work of his father, Count Leo Tolstoy, illustrating his words by slides and motion pictures. He will speak of the ancestors of Tolstoy, his childhood, youth, military service, mar-

riage and family life; his study and new conception of the gospel; his manual labor and temptation to part with his family in order to begin life inacordance with what he deemed to be the teachings of Christianity. It is Count Ilya's desire to build near his father's birthplace a home for aged literary men who have rendered valuable service to humanity. Ilya Tolstoy, who is now fifty-five years old, has written a number of short stories that have met with great success in Russia. He also acted as war correspondent at the Galician front. County Ilya's engagement is most positively limited to one week.

George Whiting and Sadie Burt will offer an enjoyable entertainment which they call "Songsayings." Both Mr. Whiting and Miss Burt are plenteously endowed with ability and versatility and they are also fortunate in the possession of youth and charming personalities. Lydia Barry, who is peerless as a lyric raconteur, will sing a new repertoire of aongs by Junie McCree. Among them are "I'm a Widow Again," "Twenty Years Ago," "Marry," "The Same Old Hat," "In Bohemia," "On the Beach," "Mrs. Cupid" and "A Vaudeville Dream." Linne's Classic Dancers, featuring Mlle. Una, assisted by a corps de ballet, will appear in a series of classic dances. Mlle. Una, who is the youngest premiere dansense in America, is a skillful interpreter of lyric and classic dances.

"The Cure," the latest comedy of John B. Hymer, and one of his most successful efforts, will be presented by Ralph Locke, Ida Stanhope and an excellent supporting company. "The Cure" tells the story of a prominent physician who brings his unreasonably jealous wife to her senses. Irving Newhoff and Pode Phelps are an exceedingly popular vaudeville team who sing remarkably well. Clara Morton will be included in this great new bill. An attraction of great importance which merits particular notice is Wellington Cross and Lois Josephine, who are singing new numbers and presenting an entirely new program of dances. They are one of the most admired comedy singing and dancing teams in vaudeville.

KATINKA AT THE CORT.

"Katinka," the merry Hauerbach-Friml musical play, which has caught the favor of San Francisco theatregoers, enters upon the second and final week of its engagement at the Cort Theatre on Sunday night, March 25. "Katinka" is a fascinating musical entertainment, full of life and youth, ingenious in plot and embroidered by the most ingratiating melodies that Rudolf Friml has woven to date. Otto Hauerbach's comedy is legitimately conceived, and his wit is incidental to the action.

The big song hit of "Katinka" is "Rackety Coo," sung by Margaret Owen, the dainty little prima donna of the organization, but "Allah's Holiday," "I Want to Marry a Male Quartet," "Katinka" and other favorite numbers run a close race for popularity. Howard Langford, who plays the American, Hopper, has a spontaneous manner of putting his humor "over" that is as delightful as it is unusual. Mae Phelps is a comedienne with unction, and there are many other clever persons in the large company that Arthur Hammerstein has sent here.

The three acts of "Katinka" are laid in Russia, Turkey and Austria, respectively, allowing opportunity for a variety of colorful scenic effects which have been completely grasped. The costuming is elaborate and there is a chorus that can really sing.

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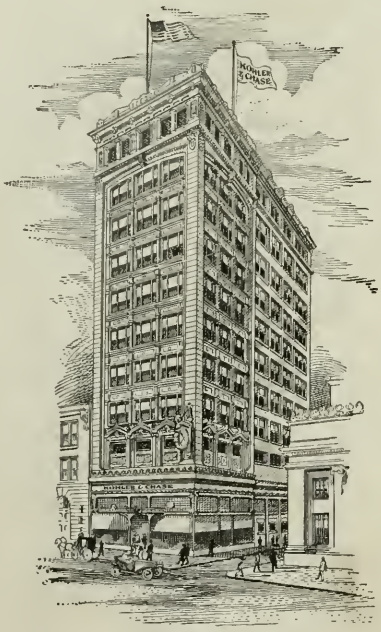

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MME. LACHMUND'S SUCCESS IN SAN JOSE.

Brilliant Colorature Soprano, Assisted by Mrs. Margaret Hughes, Delights Audience at Notre Dame College,. San Jose.

(H. Joy Sowerby, in San Jose Mercury-Herald, Feb. 18)

Those who hemoan the fact that the work of great singers necessarily dies when they die, were refuted in a charming manner yesterday afternoon when Mme. Lorna Lachmund, prima donna of the Hambourg opera presented to students of Notre Dame College in one of the delightful musicales always associated with that institution an admirable reproduction of two great milestones of vocal art. With a charm of personality and a mastery of colorature methods, Mme. Lachmund—a comparatively new arrival, by the way, in these parts—portrayed Jennie Lind and Adelina Patti with fidelity and restraint in all their well-known mannerisms, giving the young audience a pretty object lesson in the art of singing and in the development of vocal methods. The Sisters were fortunate in securing so interesting an artist for their students. And with the singer came Mrs. Margaret Hughes, not to accompany only, this time, but to prove herself a soloist of undoubted power and resource when released from the restraint of a secondary role.

Although few of us were dilettantis 50 years ago when Jennie Lind had all Europe in ecstacies, yet it seemed an old and familiar acquaintance that came forward in hoop skirt, fichu and braided hair to give the historic mountain echo call, "Komm Kyera," and how that call seemed to awaken the echoes of the great auditorium of the college and thrill! It must have been some similar voice that thrilled Stockholm and the rest of the capitals in those back days. For Mme. Lachmund's voice is clear as crystal and brilliant, with none of the hardness that will settle on a strained operatic voice—a perfect Vogelstimme for the bird in Siegfried's Waldweben, her favorite study. The simple "Pasture Song" (Swedish) was well in keeping with the character, while Taubert's "Bird Song" showed the artist at her best, and the "Castle Diva," Jennie's favorite opera aria, was florid and an interesting contrast, and then Jennie Lind bowed her way to make way for the Italian diva.

The surprise incidental to a transformation from the simple blonde Scandinavian lass to the dignified raven-haired Baroness von Cederstrom, with long white brocade, produced an involuntary gasp of astonishment amongst the young students in the audience who barely recognized the same artist beneath the disguise. The grateful, easy-flowing phrases of the Ernani aria allowed Mme. Lachmund to become more vocal and her voice displayed an entirely pleasing breadth of tone, which became still more pronounced in the Patti-lore that followed "Annie Laurie," "Comin' Thro' the Rye" and, of course, "The Last Rose." Patti's voice is a trifle lower and heavier, but the allusion was interesting and successful.

For one group, at the end, the artist was herself, decidedly the most engaging and attractive experiment of the three, for the black and white striped dress with black picture hat were very becoming, and the great variety of songs in the group, from the full, rounded notes of the Mahler song to the brilliant display of virtuoso work in David's "Charmont Oiseau," provided her with opportunities for fine work. The warmth and rapture were refreshing in Clough-Leighter's "My Lover, He Comes on the Skee," and Strauss' dainty serenade with its wave-like swish of the accompaniment, and "A Spirit Flower," which completed a program of light-hearted, irresponsible songs that quite naturally brought a number of encores and a true ring of sincerity in the loud applause.

No one knows better than Mrs. Hughes how to support her soloist and to add brilliance to the performance, and her accompaniments yesterday were as pure a delight as ever. As a soloist her broad and temperamental readings took one almost by surprise—after listening so long to her zephyr-like work as accompanist. There was unmistakable power in Borodin's Au Covent, where the artist developed the religious atmosphere in a fine and impressive rendering. The Boccherini variations and Arensky's Bagarrure demanded considerable executive skill, and the clear, crisp touch, together with a musicianly appreciation of nuance, which Mrs. Hughes possesses, made her performance a delightful acquisition to the program.

At the close of the recital the artists, with Mme. Lachmund's husband, Ralph H. Lachmund, a familiar Hagen and Fafner of the Hambourg stage, heard the more advanced students perform in the conservatory and expressed themselves as highly delighted with the results. Mme. Lachmund noticed particularly the clearness and enunciation of the young singers and remarked on the good methods that could produce such results. Angela Smith sang Thomas' "Birds Are Singing," and Elizabeth Mann, Tosti's "Mattinata."

Marguerite King and Yvonne Mitchel, both '18, were heard in harp and violin solos, respectively, of a high class order, and the artists were astonished that such young players could effect so finished a manner. The latter of them was ably accompanied by Marjorie Booth on the piano.

HOTEL PLAZA MUSICAL PROGRAM.

The regular Sunday evening concert took place at the Plaza Hotel on Sunday evening, March 18th, under the direction of Geo. von Hagel, the efficient cellist and director. The soloists were Blanche Hamilton Fox, mezzo soprano, Signor Ingar, tenor, and Joseph George Jacobson, pianist. The three soloists aroused the audience to much enthusiasm and their interpretations were unquestionably highly artistic. Mr. von Hagel is entitled to much credit for his judgment in selecting fine programs and engaging first class artists. The program was as follows: March, Electric Waves (C. Zoherbier); Overture, Lustspiel (Keler-Bela); Waltz, Loved Ones (Waldeufel); Idyl, Softly Wavers (Paul Linke), Three Songs from Elliland (von Fielitz), Songs from Martha (Flotow), Signor Ingar; Rustle of Spring (Ch. Sinding); Songs—(a) Stride la Vampa (Verdi), (b) Somewhere a Voice is Calling (A. F. Tate), Blanche Hamilton Fox; Intermezzo, Rendez-vous (W. Aletter), The Swan (Saint-Saens), Song, Mattinata (Leoncavallo), Signor Ingar; Petite Bijouteri (C. Bohm), Songs—(a) Habanera (Carmen), (Bizet), (b) A Maypole Dance (Louise Garret), Blanche Hamilton Fox; Piano Solo (two pianos, Rhapsodie L'Auvergne (Saint-Saens), Soloist—Joseph George Jacobson, Second piano, Carl Zoherbier; Aria from Mignon (Thomas), Signor Ingar, Duet, Ai nostri Mooti (Trovatore) (Verdi), Blanche Hamilton Fox, Signor Ingar.

SYMPHONY ORCHESTRA IN BERKELEY.

A special concert in Berkeley by the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, is announced for Harmon Gymnasium, on Wednesday evening, March 28, under the auspices of the Music and Dramatic Committee of the University of California. The following delightful program is announced: Symphony in B minor, Unfinished (Schubert), Overture Euyranthe, (Weber), Le Deluge (Saint-Saens), Prelude, Lohengrin, Dance Des Sylphs (Berlioz), Anitra's Dance (Grieg), Marionettes (Glazounow), Dream Pantomime, Hänsel and Gretel (Humperdinck), Waltz On the Beautiful Danube (Johann Strauss). Popular prices will obtain.

SECOND MUNICIPAL ORCHESTRA CONCERT.

Another large audience attended the second Municipal Orchestra Concert, under the direction of Frederick G. Schiller, at the Civic Auditorium, on Sunday evening, March 18th. The program, which has already been printed in these columns, last week, was in conformity with the principle laid down by the composer, combining in the works representing a lighter vein of musical thought with excellence of quality. Adolph Rosenhecker, concert master of the orchestra, conducted his own arrangement of My Old Kentucky Home and received a well-merited ovation for the effective composition. Mr. Schiller conducted with warmth and individuality. Mrs. Mildred Wright, the excellent young violinist, played Godard's Berceuse from Jocelyn in a manner that was charged with poetic sentiment and emotional coloring. Mrs. Wright very justly received enthusiastic applause.

Help us Enlarge the Musical Review to Sixteen Pages—See Page 3

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TENTH SYMPHONY "POP" CONCERT

Final Popular Event of the Season Attracts Large Audience Which Gives Vent to Its Enthusiasm by Prolonged Cheering and Applause.

By ALFRED METZGER

The tenth and final symphony "pop" concert took place at the Cort Theatre last Sunday afternoon under the direction of Alfred Hertz. A large and decidedly enthusiastic audience was in attendance and judging from the spontaneous enthusiasm displayed throughout the rendition of the program Alfred Hertz is more popular today than he ever was before. He also proved himself a good neutral conductor. During the interpretation of the 1812 Overture he conducted the French and the Russian national anthems, and he stood up while he was doing it, too. So we trust that his impartiality is now beyond question. The program was compiled exclusively from compositions by Tschaikowsky, and for this reason they contained that smoothness and beauty of melody and that exhilarating accentuation and rhythmic swing which is such a delightful feature of all this composer's works. Somehow we have always been particularly fond of this Russian school, and among all the more modern composers we have found the Russians the most appealing to our musical taste.

The program began with the familiar Pathetic Symphony. The title is especially appropriate and the sentiment contained throughout the four movements is deep and striking. Every movement has its outstanding theme and the melodious wealth of each theme is such as to make a strong appeal to sensitive musical minds. Particularly charming, or rather impressive, are the second and third movements which were greeted by cheers from the enthusiastic audience. Mr. Hertz and the orchestra gave these movements a most effective interpretation. The essence of their emotional character was brought out with striking effect and the frenzied applause of the audience was thoroughly justified.

The soloist on this occasion was Arthus Shattuck, the distinguished American pianist. From a technical and poetic point of view Mr. Shattuck is exceptionally efficient and at times even surprisingly well equipped. He played the well known Tschaikowsky concerto for pianoforte No. 1, B flat minor. This composition requires not only digital facility, but a certain amount of brilliancy and vigor which compel the piano to stand forth noticeably above the fortissimo passages of the orchestra. Now Mr. Shattuck was positively delightful from the standpoint of technical efficiency. At times, particularly during his interpretation of cadenzas, he exhibited much poetic sentiment. But for some reason or other Mr. Shattuck failed to attain that brilliancy of tone and that virility of execution which this Tschaikowsky work unquestionably demands. We have heard a great many excellent things about Mr. Shattuck and have watched his progress with more than passing interest, and possibly we should refuse to pass definite judgment on his art until we have heard him in a program of his own. So we will only say that he impressed us from the standpoint of his poetic insight and his fluency of technic, while he disappointed us somewhat in his lack of virile force.

The program closed with the patriotic descriptive overture 1812. This work is principally notable for its rich orchestration and its inspiring rhythm. Mr. Hertz secured every element of spirited accentuation from the work, and the audience was ready to rise to the occasion, beginning enthusiastic applause and cheering even before the work was completed. The final concert of the popular series was a triumph for Mr. Hertz, and it is safe to assume that next year these "pop" concerts will be resumed.

MUSICAL REVIEW RECOGNIZED.

Since the Pacific Coast Musical Review has been calling attention to the advisability of artists announcing their successes in the paper, a number of distinguished musicians have availed themselves of this chance to become known to the musical public of the Pacific Coast. Among the first who were kind enough to recognize the value of the Musical Review was Mme. Schumann-Heink, who has honored us with an annual contract during her active musical career. Then came James Goddard, the distinguished baritone of the Chicago Opera Company, who, through his manager, E. Fisher, representing the Affiliated Lyceum Bureaus of America, has given the paper a six months' contract, with the likelihood of renewing it at the time of its expiration. Last week Theodore Spiering, the famous orchestra leader, concert master and violin virtuoso, favored us with an annual contract. Also last week Mme. Rose Grainger, mother of Percy Grainger, inquired after annual advertising ratea and expressed her desire to announce the successes of her distinguished son through the columns of this paper. Gertrude Cowen, manager of Mrs. Edward MacDowell, wrote us last week that Mrs. MacDowell had decided to use the columns of this paper for the purpose of announcing her fall tour, which will extend to the Pacific Coast, in the Musical Review. So you see the distinguished artists who visit the Pacific Coast, after becoming acquainted with this paper, value it sufficiently to use it, together with other valuable advertising mediums. We occasionally hear someone remark that he or she would gladly advertise in the Pacific Coast Musical Review, but did not believe it to be a dignified thing to do. Surely, if it is dignified for artists like those mentioned here, it is not less dignified for artists residing in our midst. As we write we have received a request from David Bispham, the eminent baritone, for information concerning advertising in the Musical Review.

ELENA GERHARDT
The Matchless Soprano Who is Coming to the Columbia Theater, Sunday Afternoon, April 8th and 15th

The Treble Clef section of the California Club of San Francisco, comprising forty women's voices, will be heard in concert at the California Club on Monday evening, April 9th, under the direction of Alexander Stewart. Among the numbers to be given by the Club upon this occasion are Brahms' Motet, "A Son From Ossian's Fingal," and H. Alexander Matthew's cantata, "The Slave's Dream." Herbert Mee, tenor, will be heard in the solo part of the cantata and will also sing a group of solo numbers. Miss Elise Young, accompanist for the Club, will play a group of piano solos, and Miss Faith Van Horn, a young and talented violinist, will contribute solo numbers.

Homer Henley, who has achieved a notable reputation as an interpreter of oratorio roles, has been engaged to assist the choir of Plymouth Church, Oakland, under the direction of Alexander Stewart, in its Easter Sunday evening program. Mr. Henley will complete the quartet of soloists for this service, consisting of Mrs. Katherine Gail Morrish, soprano; Mrs. Edna Fischer Hall, contralto, and Herbert Mee, tenor, and will sing the bass solo parts in Stainer's cantata, "The Daughter of Jairus," which is to be given by the choir Easter Sunday evening.

THE ELENA GERHARDT CONCERTS.

No singer has ever visited us whose importance to teachers and students of the vocal art is greater than that of Elena Gerhardt, the gifted dramatic soprano, who in Europe is hailed as "the second Lilli Lehman." Miss Gerhardt is still a very young woman, being in her early thirties. Her voice is said to be one of quite unusual beauty and she uses it with a consummate knowledge of the art of singing. No sooner had Elena Gerhardt made her debut at the age of twenty than her fame at once spread throughout Europe. Arthur Nickish, the world's greatest symphony conductor, was so impressed by her work that he voluntarily offered to be her accompanist when his time permitted it.

In London, Paris, Berlin, Vienna and other important European centers, Gerhart was hailed as a matchless interpreter of song. Five years ago she made her first visit to America and she is now making her fourth tour in this country and her first to the far West. She has won triumphs as a soloist with the Boston, New York, Chicago and other great symphony orchestras, and in recitals she has met with similar receptions as her great friend and colleague, Julia Culp. Miss Gerhardt will only have time to sing a limited number of concerts in California this year and these have all been secured by Manager Greenbaum, of San Francisco, and his colleague, L. E. Behymer, of Los Angeles.

Miss Gerhardt's San Francisco appearances will be limited to two, and these will be at the Columbia Theatre. The first of these will be next Sunday afternoon, April 8th, at 2:30. On this occasion Miss Gerhardt will sing a delightful and important program of works by Schubert, Hugo Wolf, Richard Strauss, and works in English by Händel, Munroe, Quilter and Rummel. Walter Golde will be the assisting pianist. The farewell concert is announced for one week later, Sunday, April 15th, with a program of works by Franz, Weingartner, Grieg, Tschaikowsky, Erich Wolff and Richard Strauss. Box office open next Wednesday at Sherman, Clay & Co.'s, Kohler & Chase's and the Columbia Theatre, and prices will be $1.00, $1.50 and $2.00. Mail orders to Will. L. Greenbaum at Sherman, Clay & Co.'s.

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SIXTEENTH YEAR.

PROGRESS IN CAMPAIGN FOR ENLARGING PAPER

If verbal assurances and written encouragement are worth anything, the sixteen-page edition of the Pacific Coast Musical Review is already accomplished. Since announcing our intention to enlarge the paper we have met many prominent artists and musicians as well as students and music lovers, and there has not been one who has not assured us of his or her hearty co-operation. Nearly everyone has expressed his or her desire to become enlisted as subscriber or advertiser and to induce friends to do likewise. We are now preparing a series of letters to prospective subscribers and advertisers. These lists include artists, teachers, orchestra musicians, students, members of musical clubs, members of amateur orchestras, members of choral societies. In some of these letters we will include subscription blanks, in others advertising contracts, and again in others blanks to be filled out with the names of prospective advertisers and subscribers. We have made special advertising rates to those able to pay six months in advance. For these there will be a discount of 20%. Such contracts will be included in some of the letters. Now the idea is to secure sufficient advertising patronage and subscriptions to publish a sixteen-page paper before May 15th . The sooner the better. In order to publish such a paper we need an advertising support of at least $7500 annually. Every advertiser will receive with the monthly bill a letter asking him or her to sign an annual contract. We have never insisted on such contracts, but we will consider such a document a personal favor now, as we want to publish every week a list of advertisers, together with the annual amount they guarantee to spend with the paper. When we have an amount of $6500 we will be able to publish a twelve-page paper, and when we have a support of $7500 a year advertising alone, we will be able to publish a sixteen-page paper. You will judge by yourself examining the weekly list how near we are getting toward our aim.

CLOSE OF SYMPHONY SEASON.

The most brilliant and thoroughly successful season of symphonies ever given in San Francisco will be brought to a glorious conclusion with the concert of Sunday, April 1, at the Cort Theatre, by the San Francisco Symphony Orchestra, directed by Alfred Hertz. The concluding concert, it should be noted, will be given at 11 o'clock in the morning, instead of 2:30 in the afternoon, as usual.

The altogether delightful program given on Friday will be repeated in its entirety. The symphonic poem, Tasso, which represents Liszt so brilliantly, will open the concert. Tasso was the second of Liszt's thirteen symphonic poems, and was composed for the Goethe Centennial Jubilee held at Weimar in 1849. It renders musically the story of the poet Tasso, ill-used and misunderstood in life, but in death surrounded with a halo of glory whose rays were to penetrate the hearts of his persecutors.

Dukas' whimsical scherzo, The Sorcerer's Apprentice, one of the modern French masterpieces, will follow. The composition has for its pictorial basis the poem, "Der Zauberlehrling," which was written by Goethe in 1796 and published two years later. The poem concerns itself with the apprentice of a magician who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter, and who gets into all sorts of difficulties thereby. Beethoven's Fifth Symphony, in C minor, unquestionably the most popular symphony with music-lovers generally ever written, will bring both the concert and the season to a conclusion.

Through his truly wonderful results attained during the past season, Conductor Hertz has intrenched himself even more warmly in the affections of symphony-followers than before, and the San Francisco Symphony Orchestra now represents to the West what the Boston Symphony Orchestra does to the East, largely because of the genius and untiring efforts of Alfred Hertz.

STABAT MATER NEXT FRIDAY AFTERNOON.

Paul Steindorff has engaged one of the best casts for this year's production of the Rossini Stabat Mater that he has yet had to interpret the immortal work of Rossini. In the seven years that the famous director has been offering this semi-sacred oratorio on Good Friday afternoon, he has succeeded in keeping up a standard that has made these productions famous the world over, and has caused the Good Friday services in the Greek Theatre at Berkeley to become the most important observance of the day in the United States. This year Good Friday comes next Friday afternoon, and a fine

PAUL STEINDORFF
The Distinguished Orchestra and Choral Director Who Will Conduct the Stabat Mater at the Greek Theatre Next Friday Afternoon

sacred concert and production of the Rossini work, one which will vie with its predecessors in beauty and importance, will be given. Steindorff will direct the splendid performance which will be given by a chorus of nearly three hundred members of the San Francisco Choral Society, the Wednesday Morning Club and the Berkeley Oratorio Society. The splendid orchestra will again play the beautiful accompaniment and the soloists will be the famous soprano, Johanna Kristoffy; Mrs. Annie Miller Wood Harvey, contralto; Henry Perry, bass, and Hugh Williams, tenor. The concert part of the program will be given first and will include the Coriolanus Overture of Beethoven; Liszt's Mignon, rarely heard here, sung by Mrs. Harvey, and the Largo from Dvorak's New World Symphony. Then will come the Stabat Mater, with the participant as above. Tickets will be on sale Monday morning (April 2d), at Sherman, Clay & Co.'s in San Francisco and Oakland, and at the usual Greek Theatre box-offices in Berkeley. Mrs. Mildred Wright, the delightful young violinist, will also be one of the soloists.

MELVIN STOKES' SUCCESS.

Report comes from New York that Melvin Stokes of this city has been studying during the last twelve months under Geo. Van Rensleer Shiel, one of the foremost vocal pedagogues of that city. Mr. Stokes has progressed so rapidly that he is now preparing to enter a grand operatic career. He has developed a remarkable teno voice which many claim to be one of the rarest vocal organs they have heard. He will continue his studies another six months, and it is likely that we will hear him in San Francisco in the near future.

GIRLS CLUB GIVE FINE PROGRAM.

A program of unusual character was given last Wednesday evening at "The Girls' Club," out on Capp Street, the entire offeriog of music being children's songs with a group of piano pieces, from the pen of Abbie Gerrish-Jones. The performers were all in the costume of children and the stage was set to look like the living room in a home. The program opened with piano solos by Miss Lola Gwin; Prelude, "The Bells," and "An Indian Legend." The songs were arranged in groups representing some period of child work or play, as follows: Songs of Playtime—"The Swing," "The Hay-loft," Miss Hazel Bond; "Fishing," "The Laughing Brooklet," Miss Orpha Jordan. Bird Songs—"The Owl," "The Swallows," "Three Little Birds," "The Frog's Song" (he thought he was a bird!), Miss Jordan. Songs of the Country—"In the Barnyard," "The Friendly Cow," Miss Bond; "The Blacksmith," Miss Jordan. Songs of Fairies—"The Rainbow Fairies," "The Fairy Children," "Brownie Capers," Miss Jordan. Songs of Home—"My Grandma's Clock," "The Practice Hour," Miss Bond; "The Valentine," "Mother," Miss Jordan. Bedtime Songs—"Bed in Summer," Miss Bond; "Windy Nights," "The Land of Nod," Miss Jordan. Piano Solo—"Nocturne," Miss Gwin.

During the program Miss Gwin accompanied and the program was voted one of the most interesting and enjoyable ever given at the club-house. The audience was also one of the largest on record, the little theatre being filled to its utmost capacity. The program was given for the children especially, and they had come in force, bringing their parents with them. The numbers were interspersed with a running talk on the character of the songs, given by Mrs. Jones, and at the close of the program there was a presentation of flowers for all who took part and a vote of thanks to Mrs. Jones for the success of the evening's entertainment.

JAMES GODDARD BEGAN LIFE ON A FARM.

From a farm, to a debut in one of the most celebrated homes of Grand Opera in the world, Covent Garden, London, is certainly akin to the fairy tales of olden days; yet that is the history of James Goddard, who has achieved an international reputation in grand opera. Born and raised on a farm, near Marysville, Tenn., Mr. Goddard came from a naturally musical family, though he is the only one who has followed music as a profession. Until his fifteenth year this artist lived on the farm and earned his own spending money cutting and hauling wood to the town near by, and he also had a share of the pigs and calves. This young lad, who was to become one of the great singers of his time, traded wood for his first shave and haircut, and it was also Jim's duty to call in the cows and pigs from the pasture.

His father says that his wonderful voice was chiefly developed in this way, for the neighbors for miles around could hear him. At fifteen he started in at college and was immediately drawn into the musical activities of that institution. At the age of eighteen he went West to make his fortune and landed at Bellingham, Washington. He went to work for a wholesale hardware firm, at the same time taking a position in the First Presbyterian Church, where he earned his first money as a singer. It was the munificent sum of two dollars a Sunday, but the future Wagnerian basso thought at the time he was doing a great thing. From that time his career was a steady advance until he stands today as one of the great artists of his time.

DR. O'CONNELL TO DIRECT STABAT MATER.

On Palm Sunday evening, at 7:45 o'clock, Rossini's Stabat Mater will be given in St. Dominic's Church, at Pierce and Pine streets, by an augmented choir uoder the direction of Dr. Maurice W. O'Connell, organist and musical director. The soloists are Hortense Gilman Kelly, soprano; Blanche Hamilton Fox, contralto; Arthur Messerve, tenor, and Sebastian Schalkshammer, basso. For Benediction, which closes the evening service, the choir will render "O Salutaris," by Gounod, and "Tanaum Ergo," by W. Berge.

NEW YORK SYMPHONY AND ZIMBALIST.

Manager Greenbaum could have secured no stronger attraction for his final offering of one of the most brilliant seasons this city has ever known than the complete New York Symphony Orchestra of eighty members, with Walter Damrosch, conductor, combined with Efrem Zimbalist, the youngest and, in some respects, the greatest of all the violin virtuosi, as guest soloist. To hear Zimbalist alone is well worth the price of admission that is being asked for this enormous aggregation of musical talent.

The New York Symphony Orchestra is the second oldest symphony orchestra in this country. In the many years of its existence, it has had but two conductors—Dr. Leopold Damrosch and his son Walter. Its repertoire is practically unlimited, and, thanks to the liberality of Harry Harkness Flaglor, its president, it receives the lagest endowment of any orchestra in the world. This enables Mr. Damrosch to have unlimited rehearsals as well as to engage the finest performers. Small wonder then that such artists as Alexander Saslavsky, violinist; Engelbert Roentgen, violoncellist; Samuel Lifschey, violist; Carl Heinrich, trumpeter; Gustave Langeous, clarinetist; Henry De Buscher, oboe; William Kincaid, flute; Josef Franzel, French horn; E. L. Huttenet, trombone, and scores of other world-famous artists are permanent members of the New York Symphony Orchestra.

As a maker of programs (no easy art!) Walter Damrosch is recognized as master. He knows how to balance a program, be it strictly symphonic, popular, operatic, or a concert for the youngsters. He is not only a great musician and composer, but a man of quite extraordinary intellect, and to hear him address an audience on any subject is a great privilege and pleasure.

As to Zimbalist, who will accompany the orchestra on its long transcontinental tour as guest soloist, his reputation is too well known to need exploitation at this late day. Zimbalist is rapidly coming into his own, and each year is adding to the breadth and warmth of his playing. He is only twenty-seven years of age, and it has been predicted that by the time he is thirty-five he will be hailed as the successor of Ysaye. For sound intellectual and always beautiful playing, Efrem Zimbalist has few, if any, superiors.

Owing to the impossibility of securing a suitable theatre in the evenings, the New York Symphony concerts in San Francisco will be afternoon events, and the place chosen for them is the Columbia Theatre. Symphony programs will be given Thursday, Friday and Sunday afternoons, April 19th, 20th and 22d.

At the opening concert the Symphony No. 2 by Brahms will be given for the first time here in several years. It is considered by many to be his most beautiful and impressive work. Novelties will be Hugo Wolf's Italian Serenade, and the Introduction and March from Rimsky-Korsakow's last opera, Le Coq d'Or (The Golden Cock). Zimbalist will play the Concerto in G minor by Max Bruch, a work of wondrous beauty, and one that is extremely grateful for the violin.

The Friday afternoon event will be devoted entirely to works of the master of all symphonists—Beethoven. The work to be played will be the Symphony Eroica, with its sublime Marche Funebre, a movement that stands quite alone in symphonic literature. Zimbalist will play the great concerto for violin in D major, and an overture will complete the impressive and important program.

The Sunday afternoon farewell is quite exceptionally attractive. Sir Villiers Stanford's Irish Symphony No. 3, a symphony in the fullest meaning of the word, with its themes selected from old Irish classics, will open the program. Other orchestral novelties of the utmost importance to be given on this date will be three movements from Ravel's Suite, Mother Goose, and Sir Edward Elgar's Polonia. Zimbalist has chosen the Concerto by Tschaikowsky for his offering on this occasion.

Tickets for the New York Symphony concerts will be no higher than for a Zimbalist concert alone, viz., $1.00, $1.50 and $2.00, and may now be ordered by mail from Will. L. Greenbaum at Sherman, Clay & Co.'s.

NEW YORK SYMPHONY IN OAKLAND.

The New York Symphony Orchestra, in combination with Zimbalist, will make its very first appearance in Oakland this season through the energies of Miss Z. W. Potter, representative of the music section of the Oakland Teachers' Association. She has arranged with Mr. Greenbaum to present the great combination of talent at the Auditorium Opera House on the afternoon and evening of Saturday, April 21st.

The afternoon concert will be a Young People's Concert, with a program of works by Weber, Händel, Beethoven, Wagner and Berlioz, and a talk by Mr. Damrosch on the compositions as well as on the instruments of the orchestra, and illustrations will be given by the various soloists in the organization. Popular prices will obtain and a special price of 50 cents will be given to the young people for any seat in the house.

In the evening an extraordinarily fine symphony program will be given. The symphony will be Raff's stirring and beautiful romantic work, Leonore, founded on Burger's poem of that name, and which has, for some unexplained reason, not been heard here since played for us with sensational success by the great Fritz Scheel. The symphonic poem, The Spinning Wheel of Omphale, by Saint-Saens, and Georges Enesco's Roumanian Rhapsodie will complete the orchestral offerings, and Zimbalist will play that brilliant and beautiful work by the king of violinists of all times, Nicolai Paganini, his Concerto with orchestra in D major. No one plays this as Zimbalist does. Tickets for the Oakland events are to be secured at Sherman, Clay & Co.'s in either San Francisco or Oakland. Address mail orders to Will. L. Greenbaum in either place.

PERCY A. R. DOW'S LECTURE TALK.

"Grieg, the Man and His Music," was the theme of an illustrated Lecture Talk given by Percy A. R. Dow, at the Jenkins School of Music recently. Vivifying and illuminating the story of Grieg and Peer Gynt were the musical numbers from the latter work, including Morning, In the Hall of the Mountain King, Asa's Death, and Anitra's Dance, played by a string trio from the instrumental department of the school.

Also the songs from Peer Gynt music, Solveig's Lied and Solveig's Cradle Song, sung by Miss Eva Gunn, and the dramatic At the Cloister Gate, one of Grieg's finest works, sung by a chorus of women's voices, with Miss Eva Gunn and Miss Anna Gunn in the solo parts.

A sketch of Scandinavian folk music formed the prelude to the subject of the evening, illustrating which were Swedish folk songs sung by Marshall Sohl, and two characteristic piano pieces by Grieg, The Humoresque and The March of the Gnomes, played by Miss Edna Metcalf, from the school. Those composing the string trio were Eric Weller, violin; Miss Ruth Collyer, cello; Mrs. Beatrice Anthony, piano. The singers, both solo and chorus, were pupils of Mr. Dow.

Mr. Dow's activities as lecturer have given him a busy six weeks. "Melodies from Tepee and Pueblo" (the singers in costume) was his theme in Oakland on January 31st. "Grieg and Peer Gynt" was given before the Philomathean Club in Stockton on February 15th, and repeated, by request, to the general public, March 6th. "The Bard of Avon in Music," before the Shakespeare Club of Modesto, occurred on March 13th, and the same Talk was given the Redwood City Women's Club on the 15th.

All these have copious musical illustrations, and are given with touches of humor and vivid imagery, and a diction which affords the audience a restful pleasure. The musical illustrations are by singers of talent and are in themselves programs of comprehensive interest.

SEQUOIA CLUB GIVES SCHUBERT EVENING.

The Sequoia Club gave a most enjoyable program of Schubert compositions at its club rooms on Washington Street, near Van Ness Avenue, Tuesday evening, March 27th. The participants included H. B. Pasmore, voice; Miss Florence Hyde, piano; Mrs. A. M. Waters, reader; Miss Olive Hyde, violin, and Miss Dorothy Pasmore, cello. The program included: Song Cycle, The Beautiful Miller Maid, and Andante con moto and Scherzo from Trio, B flat, Op. 99. Mrs. Waters very ably recited a descriptive poem by Mrs. Frank Stone. The musical numbers, which, as may be seen, were in most capable hands, were interpreted with musicianly skill and excellent emotional judgment. The evening proved a decidedly profitable one for the club.

MRS. MACDOWELL AT NATIONAL ARTS CLUB, N. Y.

Among the list of honored guests gathered to celebrate the eightieth birthday of William Dean Howells, at the National Arts Club in New York, Mrs. Edward MacDowell represented the musical end of the program, playing several solos, and also accompanying three songs by Heinrich Meyn, based on Howells' verses. Among those present were Augustus Thomas, Irving Bacheller, Julia Marlowe, Florence Wilkinson, Robert Underwood Johnson, and Hamlin Garland, together with representative members of the Allied Arts from all parts of the country.

BROOKS-VON STURMER PROGRAM.

Miss Eveleth V. Brooks, pianist, and Marta von Stürmer, soprano, gave a delightful program at Miss Brooks' residence recently. The complete list of works presented on this occasion included: Variations, F minor (Haydn), Capriccio (Scarlatti), Le concon (Daquin), Eveleth V. Brooks; Alcina aria (Händel), Das Veilchen (Mozart), Lachen und Weinen (Schubert), Marta von Stürmer; Intermezzi—E flat major, B flat minor, Rhapsodie, B minor (Brahms), Eveleth Brooks; Morgen (Strauss), Waldesgespräch (Schumann), Rosmarin (Franz), Marta von Stürmer; Concerto, E minor (Chopin), Miss Brooks, orchestral score played by Miss Ada Clement. Miss Brooks is a pupil of Miss Clement's, who not only posesses natural artistic instincts, but who has been trained in a manner to reveal her technical and emotional faculties at their very best. A large and attentive audience was eager to bestow its homage, and Miss Brooks as well as Miss Clement have reason to feel exceedingly gratified with the splendid results attained on this occasion. Marta von Stürmer added to her already long list of artistic triumphs in this city another effort of the highest artistic character. Her excellent voice, backed by clear diction, and a natural judgment as to the most effective mode of song interpretation, caused her audience to enjoy her selections thoroughly. Miss Clement played the orchestral part of the Chopin concerto in a manner that earned her the respect of the representative musical people present among the audience.

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MME. CAILLEAU HOSTESS AT MUSICAL.

Mme. Rose Relda Cailleau was hostess at a musical held at her home on Sacramento street, Wednesday afternoon, March 7th, when the following singers were heard in a charming program: Trio, On Music Wings (Mendelssohn), Trio, Dawn (Leoni), Mesdames Fuller and McDonald and Miss Marguerite Raas; Aus meinen grossen Schmerzen (Franz), My Lover He Comes on the Skee (Leighter), Mrs. Kenneth McDonald; My Curly-Headed Babby (Clutsam), Elegie (Massenet), Miss Rose Isaacs; Sweet Little Woman of Mine (Bartlett), You, Dear, and I (Clarke), Mrs. F. W. Fuller; Lehn' deine Wang (Jensen), Florian's Song (Godard), Miss Lillian R. Cooke; Time's Garden (Thomas), Were My Songs With Wings Provided (Hahn), Miss Ruth Scott; My Message (D'Hardelot), Love's Garden (Green), Miss Arline Cohen; Bitterness of Love (Dunn), Longing (Bauer), Miss Gladys Goeggel; Villanelle (Del Acqua), Cuckoo (Lehmann), Miss Neyda Houx; I am the Harp (Woodman), Ich liebe Dich (Grieg), Miss Evylyn Wilson; Absent (Metcalf), Still wie die Nacht (Bohm), Ständchen (Brahms), Miss Jennie Eichwald; War (Rogers), Dawn in the Desert (Ross), Miss Zelda Goldberg; Papillons (Chausson), Habanera (Bizet), Miss Miriam Zelinsky; Colibri (Chausson), Snowdrop (Gretchaninoff), Miss Marguerite Raas. The soloists were accompanied by Miss Adeline Maud Wellendorff.

CECIL FANNING AN EDUCATOR.

Cecil Fanning, together with his co-worker, H. B. Turpin, spends half his time appearing before enthusiastic school and college audiences. Cecil Fanning is a unique combination of singer, poet and actor, and for this reason his work appeals strongly to educational institutions. An example of his popularity is, that in December he gave a recital for the University of Kansas, Lawrence, Kansas On March 20th he gave a recital at the Kansas State Agricultural College, Manhattan, Kansas, and on May 8th he gives a recital at the Kansas State Normal School Festival, Emporia, Kansas, a return engagement. On this latter occasion he has been engaged to feature his own poems, set to music as songs and melodramas.

A NEW SONG.

Charles Wakefield Cadman has just completed a new song, poem by Cecil Fanning, which bids fair to being a successor to his popular "At Dawning," and the publisher announces it will be ready for the public in the course of a few weeks.

THE SECOND SPALDING-GANZ CONCERT.

The second and last of the Spalding-Ganz concerts took place at the Columbia Theatre last Sunday afternoon, and was attended by an audience totally inadequate to the merits of these two distinguished artists. The program was unusually interesting and contained among other representative compositions a work by Spalding entitled, A Suite for Violin and Piano in four movements. The work showed more than ordinary intelligence and originality of conception, and seemed to be exceedingly difficult. A group of five Preludes by Debussy was interpreted by Mr. Ganz with an ingenuity and technical ease that brought out the peculiar idiosyncracies of this modern composer most strikingly. From an artistic standpoint the concert was one of the most delightful treats of the season, and it is only a pity that more of our musical public did not find occasion to benefit by listening to these two musicians.

Jack Edward Hillman, the well known and successful young baritone, will give the Half Hour of Music at the Greek Theatre, Berkeley, this Sunday afternoon, April 1st. He will interpret an entire program and his accompanist will be Walter F. Wenzel. This is the fourth time Mr. Hillman has given the Half Hour at the Greek Theatre, every time heretofore scoring an unqualified success. The program will include a group of old English songs, a group of French and German songs, and a group of songs by American composers.

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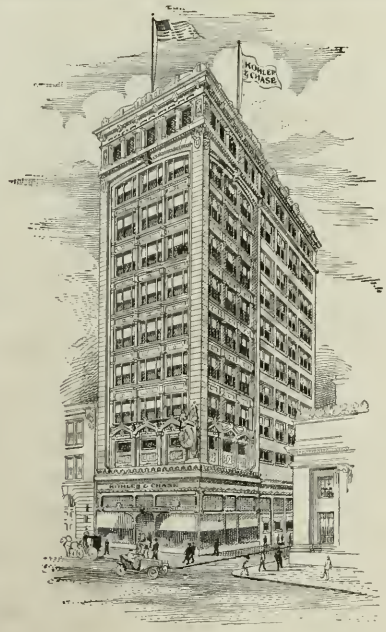

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This Sunday afternoon, April 1st, at 3 o'clock, the combined choirs of Mills College and Plymouth Church of Oakland will give Stainer's "The Daugbter of Jairus" at Lisser Hall at Mills College, under the direction of Alexander Stewart. Homer Henley, the former well known basso, who has recently returned to San Francisco, will assist the soloists of the choir in the contata and will also sing Grainger's celebrated Easter song, "Hosanna." George W. Chadwick's fine solo quartet, "Art Thou Weary," will be sung by the solo quartet, Mrs. Katherine Gail Morrisb, soprano; Mrs. Edna Fischer Hall, contralto; Herbert Mee, tenor, and Homer Henley, bass. Mrs. Edna Fischer Hall, contralto, will sing Gounod's "O Divine Redeemer," with violin obligato by Miss Marian Nicholson. A meditation by Gounod for violin solo will be played by Miss Nicholson. William Carruth will preside at the organ. The public are invited to bear this notable Palm Sunday musical program.

CORT THEATRE

Current interest in submarine warfare attaches especial interest to the mucb-discussed photodrama, "20,000 Leagues Under the Sea," in which submarine warfare plays an important part, and which will be seen for the first time in San Francisco at the Cort Theatre for the week beginning Sunday matinee, April 1. "20,000 Leagues Under the Sea" is a visualization of Jules Verne's never-dying tale, which has been made possible through the inventions of the Williamson Brothers, permitting actual motion pictures to be made at the bottom of the sea.

The thrilling story of mystery, intrique and love is depicted in fascinating fashion. Something like a quarter of million dollars was expended in the making of "20,000 Leagues Under the Sea," and the services of 2000 actors were required. Many of the participants took their lives in their hands when they went beneath the surface of the ocean to play their strange roles. All the characters made famous by Jules Verne are depicted in this wonderful photodrama. Captain Nemo and his submarine Nautilus are shown and Ned Land, prince of harpooners, appears in all his glory.

A special musical score, interpreted by a large orchestra, will accompany the showing of the picture. There will be a daily matinee, in addition to the regular evening performances, and all seats will be reserved.

On Sunday afternoon, April 8, the clebrated photodrama, "Joan, the Woman," based on the marvelous career of Joan, of Arc, will be shown. Eastern critics have praised this masterpiece of Cecil De Mille bighly for its wonderful dramatic values, its great romantic and historical interest, its accurate characterizations and its general appeal. Geraldine Farrar has never been seen to such advantage as in the role of Joan.

MAUD FAY CONCERT.

Maud Fay, the Californian prima donna soprano, whose great vocal and acting ability secured for her the position of leading dramatic soprano at the Royal Opera, Munich, Covent Garden, London, and tbe Metropolitan Opera House, New York, will be beard in song recital at the Columbia Theatre this Sunday afternoon at 2:30 o'clock sharp, under tbe direction of Frank W. Healy.

Miss Fay has built a program tbat will prove to be one of the best ever offered in this city. With an unusually charming and ingratiating personality, with a voice of beautiful quality, and nothing lacking that could be desired, either dramatically or pictorially, Maud Fay is charming to look at and good to listen to.

ORPHEUM.

Tbe Orpheum bill for next week has a most attractive apearance. Nonette, "The Violinist Who Sings," needs no introduction to San Francisco, for she is an immense favorite here, owing to her great musical ability and to her particularly fascinating manner. She was a favorite pupil of the famous Belgian violinist Ysaye, and her technique and bowing have elicited from tbe foremost musical critics of this country the most complimentary mention. She is also a sweet and sympathetic singer. Nonette is an artists in the truest sense of the word, who puts her whole soul into her work and never fails to captivate her audiences.

Eduardo and Elisa Cansine, the foremost dancers of Spain, may be said to have inherited their art, for their parents, grandparents and great grandparents were dancers and Eduardo and Elisa were taught to trip gracefully in their infancy to the clack of the castenets. They are the dancing rage of two continents and the present King of Spain, Alfonso the Thirteenth appointed them dancers to his Court. A special feature of their performance will be their original and famous dance "Las Moritas" (The Dance of the Coquette).

Ethel Hopkins is known as "The Daughter of Vaudeville" from the fact that her father Colonel J. D. Hopkins, one of vaudeville's pioneers introduced her to this branch of theatricals at an early age. She will present a delightful singing novelty. Miss Hopkins is an attractive girl with a melodious voice and always popular with the public. George Whiting and Sadie Burt in new "Songsayings;" Linne's Classic Dancers; Ralph Locke, Ida Stanhope and Company in John B. Hymer's diverting comedietta, "The Cure" and Wellington Cross and Lois Josepbine in a new programme of singing and dancing numbers will be among the contributors to the splendid vaudeville bill.

A special feature will be John Webster, a well-graced actor, who brings with him an enviable reputation from the legitimate stage, in Willard Mack's latest one-act play "A Double Exposure." The scene is a moving picture studio, the characters are the people whose business in life revolves around the making of pictures and the story is concerned with their daily life. Mr. Webster will have the aid of an excellent supporting company.

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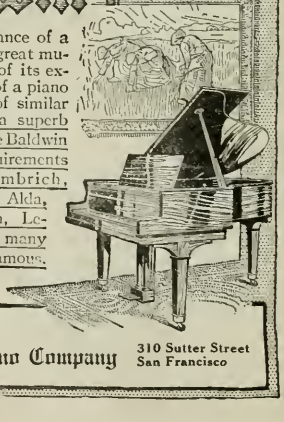

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THE KREISLER CONCERT.

Fritz Kreisler, the great violinist, who is one of the superlative violinists of this century, will give violin recitals at the Cort Theatre, San Francisco, Sunday afternoons, April 8 and 15; at the Auditorium Opera House, Oakland, Saturday afternoon, April 14; and at Stanford Assembly Hall, Stacford University, Wednesday night, April 11, at 8:30 sharp. All these recitals will be under the direction of Frank W. Healy.

For two hundred years each generation has had its one or two supreme masters of the violin. To attempt to name any one of these artists as the "greatest" would be as futile as to name the greatest painter, the greatest composer, the greatest poet. Each has his supreme attributes, each his devoted admirers. Yet it is but fair to say that in Fritz Kreisler are found a combination of qualities, intellectual and temperamental, that give him a special place among the great artists of our time.

Kreisler vividly illustrates the exacting demands which music of today makes on those who practice the art—that they shall be not merely musicians, but well-balanced, well-rounded men of the world, of wide intellectual interests and culture. The mental stimulus which comes from experience and study has led him far afield from the ways of the traditional and conventional violinist.

Tickets for the San Francisco recitals will be on sale beginning Monday morning, April 2, at the box offices of the Cort Theatre, Sherman, Clay & Co., and Kohler & Chase. Tickets for the Oakland recital will be on sale beginning Monday, April 9, at the box office of Sherman, Clay & Co., Oakland. Tickets for the Stanford University recital will be on sale beginning Thursday, April 5, at Weingartner's drug store, Palo Alto, and the Stanford Bookstore, Stanford Campus.

ARRILLAGA MUSICAL CLUB.

The Arrillaga Musical Club held an open meeting on Friday afternoon at the Arrillaga Musical College on Jackson street. The guests showed great interest in the following program which was given by some of the members: Piano—Prelude, G minor (Rachmaninoff), Cecelia Arrillaga; Vocal—The Last Song (Tosti), Hazel Johnson; Piano—Witches Dance (MacDowell), Helene Vosper; Organ—Moonlight (Kinder), Olive Richards; Vocal—All For You (D'Hardelot), Myrtle Kelley; Piano—Wamenoi Ostrow (Rubinstein), Bessie Maher. After the program, refreshments were served, and the rest of the afternoon was spent in social chat.

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Scientific Singing, by E. Standard Thomas, is a stimulating statement of fundamental principles. It is a common-sense book for non-singers. It is not a technical analysis, but is synthetic—constructive, and is therefore scientific. So simple and obvious are the principles stated that they may be readily grasped by the uninitiated.

Scientific Sioging is not a complete treatise on the voice. It was written in response to the repeated requests of the author's pupils. Its purpose is to increase people's desire to sing, to show that the study of singing is of practical value in everyday living and to prove that it is intelligence that makes the singer, rather than an accident of birth favoring one with a rare voice.

The book itself is most artistic, both inside and out, and bears witness to the skill and craftsmanship of the Paul Elder Publishing Company. Each page is embellished with an illuminative quotation selected from the world's greatest thinkers.

"Music to the mind is as air to the body"—Plato.

"Song brings of itself a cheerfulness that wakes the heart to joy."—Euripides.

"See deep enough and you see musically."—Carlyle.

Though the book takes the form of an essay, it is almost poetical in its treatment. The apt comparisons give color and conviction to the logical sequence of the discourse. It is most readable and holds the interest to the end. The dedication to the memory of the late Frank King Clark is a loving tribute. Mr. Thomas was one of his early pupils in Paris. He feels that this little book is the blossoming of ideals and principles outlined and demonstrated in the studio of the master.

Mr. Thomas himself is a progressive man with the highest ideals of art, which are exemplified in the wonderful Japanesque studio at "La Loma," Berkeley. He is an authority on the aesthetics of the voice. Yet he is most practical. He proves his statements step by step and shows that singing is but common sense. He believes that the scientific principles which underlie a successful business or a useful machine are the same basic principles that the singer or musician must master in order to be a success. He believes that the singer has something to teach the banker just as the banker has something to teach the singer; and that both are enriched by the interchange of ideas.

Here is an extract from a letter from Dr. Percy Goetchius, of the Musical Art Institute of New York: "Your book is very beautiful, inside and out, and it has interested and impressed me most favorably. I am very grateful to you for sending me a copy, and affording me a glimpse of your artistic attitude and activity. I see that your ideals are high and exquisitely refined, and your influence upon your students must be inspiring and truly elevating. In your title you refer (to my great gratification) to the scientific side of your art; but your presentation is very poetical and permeated with the true artistic spirit. The best of success to you!

CHAMBER MUSIC SOCIETY ON TOUR.

The Chamber Music Society of San Francisco, which has just closed a most brilliantly successful season in this city, will play two concerts in Vacaville and Stockton on April 10th and 11th. The Stockton concert is a re-engagement by the Saturday Club, the first instance of a re-engagement by this club of the same attraction in one season. But such was the impression made by this superb organization a few months ago that a re-engagement was insisted upon by the Club members. Other engagements are now pending in other California cities, after which the organization will disband until the end of July, when they will reassemble to rehearse their repertoire for their proposed San Francisco and Oakland seasons next winter. The organization has won for itself a position and reputation equal to any of the greatest ensembles in the country and their appearance will be doubly welcomed by a large following of musicians and music lovers.

BLANCHARD-BIGGERSTAFF CONCERT.

Mrs. M. E. Blanchard, mezzo contralto, and Frederic M. Biggerstaff, pianist, gave a concert at Mills College on Wednesday evening, March 21st. A large audience was in attendance which freely gave vent to its enthusiasm and demonstrated that the artistry of these two excellent musicians is adequately appreciated. Mrs. Blanchard possesses a splendid voice of excellent timbre and wide range, and she sings with unusual intelligence and a natural instinct for the highest form of vocal expression. Mr. Biggerstaff both technically and emotionally meets all the requirements of satisfactory pianistry, and by his conscientious performances earns the respect of the public and his colleagues. The complete program presented on this occasion was as follows: Intermezzo, B minor, Intermezzo, E minor, Novellette, E major (Schumann), Frederic M. Biggerstaff; Stars with Golden Sandals (Franz), Feldeinsamkeit (In Summer Fields) (Brahms), Tom the Rhymer (Loewe), Der Lenz (The Spring) (Hildach), Mrs. Blanchard; Preludes in G major—G minor, Preludes in F major—D minor, Scherzo in C sharp minor (Chopin), Mr. Biggerstaff; Gavotte (Mignon) (Thomas), Romance (Paul Bourget) (Debussy), A des Oiseaux (To the Birds)—Adenis (Hue), Les Trois Oisseaus (Three Birds)—Coppee (Cui), Mrs. Blanchard; Barcarole (Glazounow), Scherzo (Balakirew), Mr. Biggerstaff; Summer is a-Coming in (By a Monk of Reading Abby, 1250 A. D.), Love is a Sickness Full of Woes (Horatio Parker), Mammy's Song (Harriet Ware), Deserted (MacDowell), Ferry Me Across the Water (Homer), Bird of the Wilderness (Horsman), Mrs. Blanchard; Concert Waltz in E major (Moszkowski), Mr. Biggerstaff.

THE LORING CLUB CONCERT.

The Loring Club gave the third concert of its fortieth season at Scottish Rite Hall on Tuesday evening, March 20th, under the direction of Wallace A. Sabin. The program has already been published in full in a recent number of this paper, and we can only add at this time that the chorus of male voices was heard to excellent advantage, and received that liberal measure of applause which capacity audiences have been in the habit of bestowing during a term of nearly forty years. The Loring Club is one of the foremost male choral societies in the United States, and, incidentally, one of the best known. Under Mr. Sabin's able leadership the organization has of late achieved a state of splendid efficiency where the blending of the voices, the artistry of interpretation, the spontaneity of attack and resonant tone quality combine to afford pleasure to the most fastidious concert goers. The recent program was no exception to the rule.

Gino Severi is the principal violin of the string orchestra which adds greatly to the musical ensemble of these events. Fred. Maurer as the pianist and accompanist is also a most notable factor of the organization. Charles F. Bulotti was the soloist and he sang works by Donizetti, Denza, Stanford and Gade in a manner to display his smooth, even and flexible tenor voice so as to attain the deepest sympathetic color and the most effective emotional phrasing. Mr. Bulotti is one of San Francisco's most successful artists, and the enthusiasm he arouses is well justified.

MISS MARION RAMON WILSON'S CONCERT.

Miss Marion Ramon Wilson gave a concert at the Twentieth Century Club Hall in Berkeley on Friday evening, March 23d. The program, which was published in the Pacific Coast Musical Review of March 17th, contained works by Beethoven, Ponchielli, Thomas, Verdi, Wagner, Wolf, Strauss, Chaminade, Franck, Balakirew, Carpenter, and some old Irish songs. Miss Wilson possesses a contralto of fine resonant powers and a dramatic timbre. It is an unusually effective and beautiful organ, and it is used with a measure of intelligence and judgment that is rarely heard among resident artists. The program was partly operatic in nature, and partly it represented concert literature. In both phases of the vocal art Miss Wilson gave thorough satisfaction. Her audience was lavish in its approval and applause, and in its size taxed the capacity of the hall to the very doors. Indeed many people had to be turned away. Miss Wilson was particularly successful in the dissemination of the more dramatic phases of her program. She proved to be an experienced artist who was familiar with proper stage deportment, and who had fathomed the intricacies of elegant vocal art.

PALM SUNDAY CONCERT IN OAKLAND.

Eugene Blanchard, choir director of the First Congregational Church in Oakland, has arranged a special musical program for this Sunday afternoon, April 1st, at 3:30 o'clock. The program includes the Brahms Requiem, which will be rendered with an enlarged chorus and soloists, including Mrs. Alma Berglund Winchester, soprano, and Charles E. Lloyd, Jr., basso. The chorus is remarkable for the fact that it consists principally of well known church soloists who are lending their assistance for reasons of art love. The Palm Sunday concerts, under Mr. Blanchard's direction, are given annually and the Brahms Requiem has been chosen as the regular compositions to be presented. They are given on Sunday afternoons, because of the assistance of soloists from other churches. These concerts have become eagerly awaited events and Mr. Blanchard is entitled to much credit.

CLARENCE EDDY'S CONTINUED SUCCESS.

On Sunday evening, March 18th, Clarence Eddy gave an organ recital at Grove Park Inn, Asheville, N. C., he being one of a series of artists specially engaged for these events. Other soloists in this course are: Galli Gurci, soprano; Jacques Thibaud, violinist; Herbert Witherspoon, baritone; Rudolph Ganz, pianist; Helen Stanley, soprano, and Joseph Bonnet, the great French organist. Mr. Eddy's program was as follows: Prelude and Fugue on B. A. C. H. (J. S. Bach); (a) Soeur Monique (Francois Couperin), (b) Gavotte (Giambattista Martini); From the Southland, new (Havey B. Gaul); The Magic Harp, new (J. A. Meale); Fantasie on Themes from Faust (Ch. Gounod); (a) Russian Boatmen's Song (Anon); (b) Evensong (Easthorpe Martin); Festival Toccata, new (Percy E. Fletcher); Evening Chimes, new (H. A. Wheeldon); Laudate Domini (J. Frank Frysinger).

The organ on which Mr. Eddy played was built by Henry Pilcher's Sons, and it has forty-five stops, including the great organ, swell organ, echo organ, pedal organ and couplers and mechanicals. The action throughout the entire organ is electro pneumatic. On Tuesday evening, March 13th, Mr. Eddy gave a successful organ recital in the Church of New Jerusalem, Newtonville, Mass., before a crowded house. The organ here is a superb new four-manual Hutchins organ. The program was of the usual highly artistic Eddy quality.

On Wednesday, March 21, Mr. Eddy played in Charlestown, S. C., and then followed engagements in New Orleans, Orange, Austin and San Antonio, Texas. Mr. Eddy expects to return to San Francisco on April 5th, in time to prepare for the special Easter services in the First Presbyterian Church, Oakland, where he is the organist. A particularly fine program has been prepared for Easter Sunday, April 8th.

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